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Maxwell Caulfield—The Next Overnight Sensation

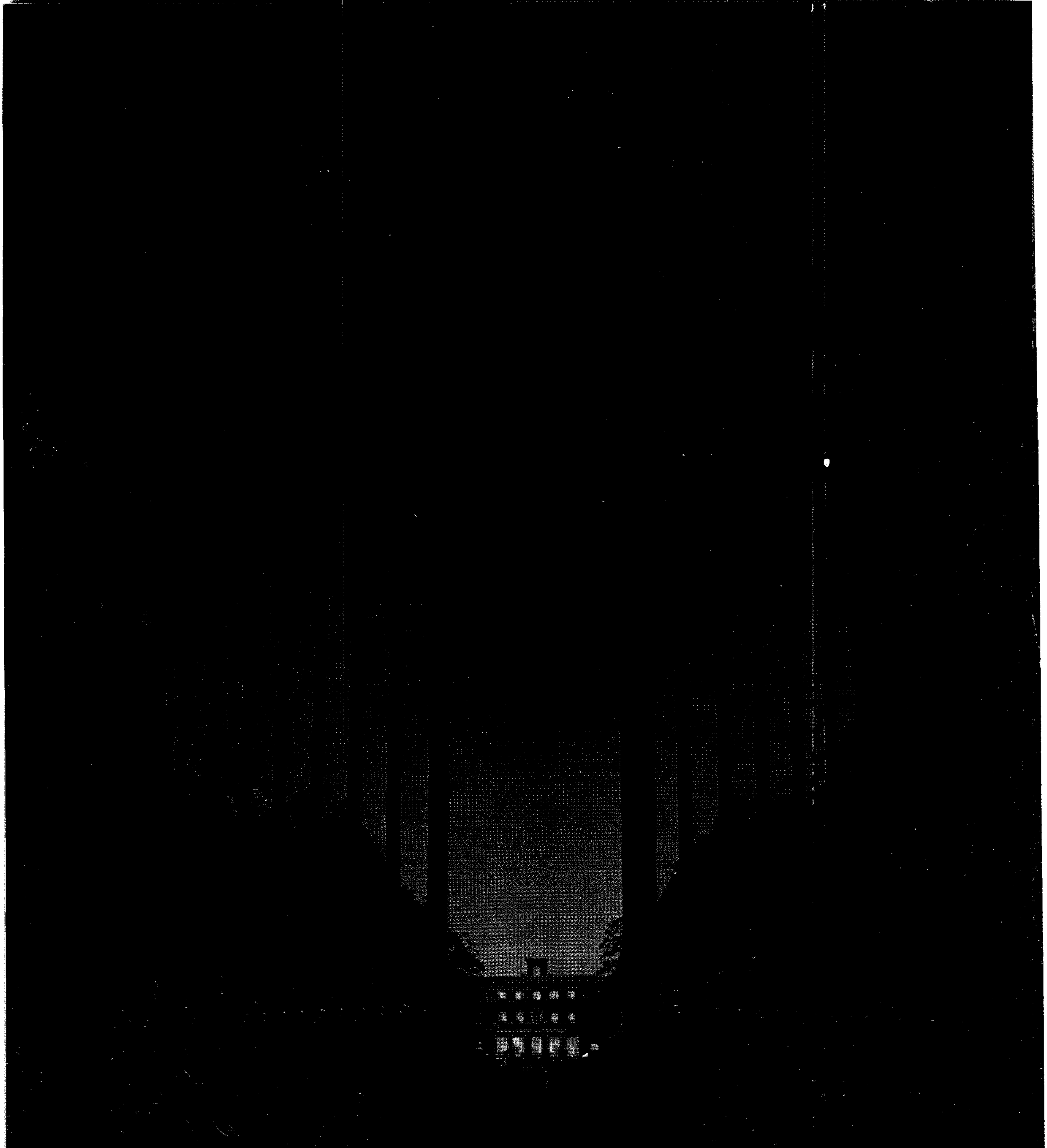
NEW YORK

Conquering Pain

New Treatments, New Hope

By Melinda Blau

Biofeedback Training



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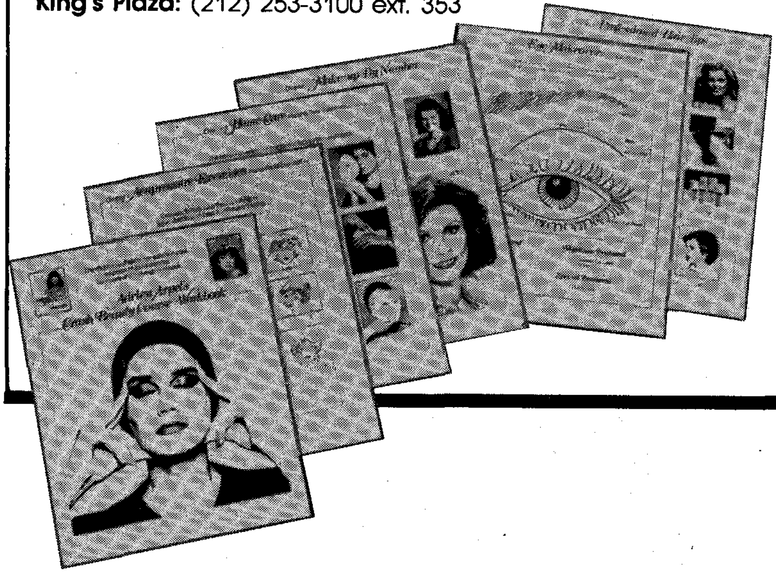

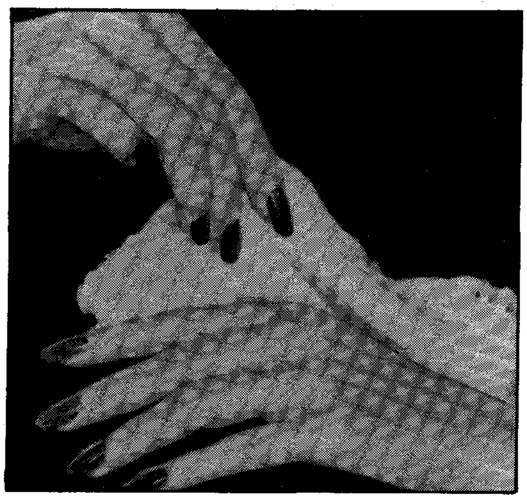

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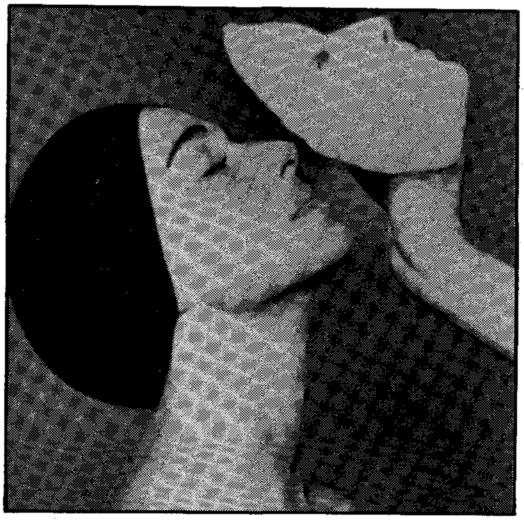

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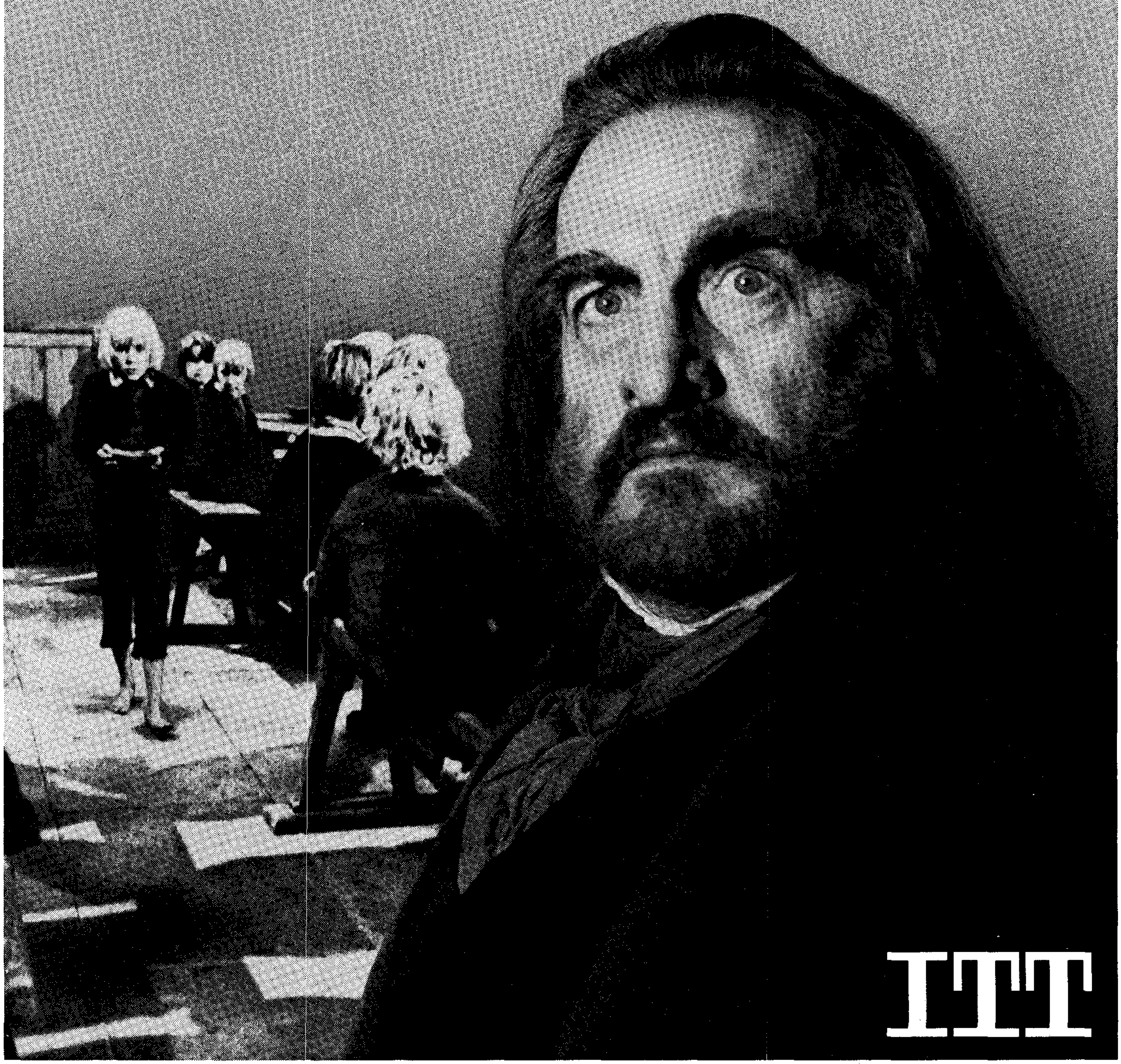

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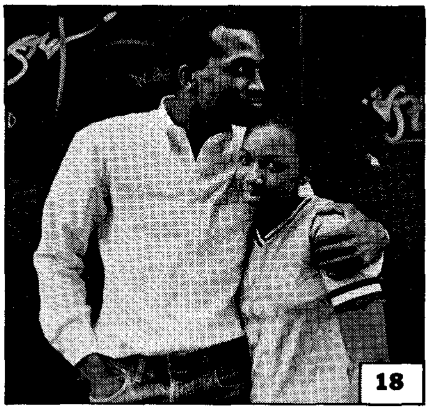
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Survivors: The Saga of a Harlem Family

By Richard West

High above the streets of Harlem, where dope sellers deal and hopes die hard, Eartha Holman and her family of eight have struggled for three decades to make something of their lives. One of the children didn't make it. The rest have managed to endure—from the promise of the sixties through the current war on the poverty-stricken—and finally to achieve some hard-won respect.

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Conquering Pain: New Treatments, New Hope

By Melinda Blau

Most doctors are trained to fight disease, not symptoms, but there is at last some progress in combating pain. The main thrust of therapy now is away from the use of analgesics toward greater patient participation. There may be no panacea for physical suffering, but in "Where to Take Your Aches and Pains" (page 33), Ms. Blau surveys the clinics around town where you can seek relief through biofeedback, acupuncture, and other New Age methods of leaving your troubles behind.

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Fashion: Issey Miyake— Out of the East, a Rising Star

By Anna Wintour

With the Orient challenging Paris as a major influence on—and resource for—fashion, Japan's top designer has hit his stride. Any day now, Miyake will be a household word in both the West and the East.

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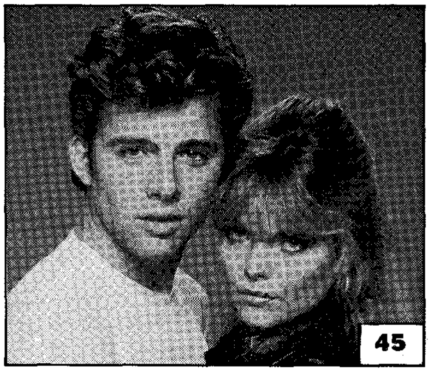
The Next Overnight Sensation

By Cynthia Heimel

Next year, if *Grease II* fulfills its box-office potential, everyone will want to look like Maxwell Caulfield, the sizzling 22-year-old future star who looks something like James Dean. What do you do when you're young, gifted, and worth millions of dollars to a major film studio? You read a lot of screenplays and try not to think about it.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By Michael Kramer

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By Peter G. Davis

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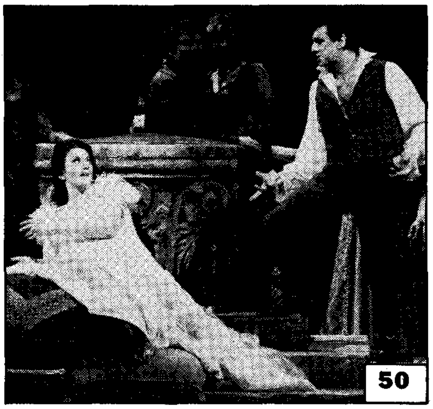
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By David Denby

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By John Simon

Weekends Like Other People has fine acting, wit, pathos—but it lacks originality.

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Note: Competition 442 and the results of Competition 439 will appear in the April 5 issue.

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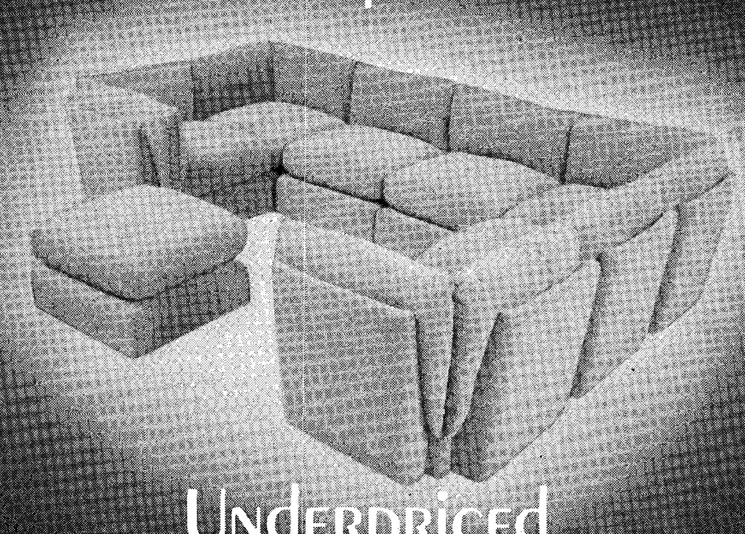

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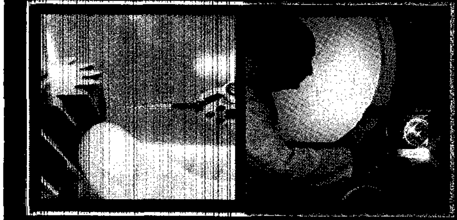

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LETTERS

Fan Fare

I GREATLY ENJOYED PETER G. DAVIS'S article about Placido Domingo ["Pop Goes Domingo," March 1]; I fully concur that he is the premier operatic tenor today. But I quarrel with Davis's claim that "his sole rivals for the title of opera's top tenor are Luciano Pavarotti and José Carreras," since it makes no mention of the finest Germanic Heldentenor of our time, Jon Vickers. I doubt that the velvet-voiced Domingo could hold the stage against Vickers's shining steel.

Byron Nelson
Morgantown, W.Va.

IF IT IS SO NECESSARY FOR SOME OF THE critics to continually instruct the public that Domingo is No. 1 and that Pavarotti and Carreras are finished, perhaps it isn't so. As for me, I'd rather be excited and seduced with all senses satisfied by "worn-out" José and Luciano than bored to tears by perfect Placido.

K. R. Neeson
Manhattan

"SI, VENDETTA," TO QUOTE THE WELL-known duet. Your Peter G. Davis takes every opportunity to plunge the dagger into Pavarotti. He has done nothing to disgrace the world of opera—to the contrary, he has made many converts. For pure lyricism, clarity of diction, beautiful phrasing—bel canto in its truest meaning—give me Pavarotti every time!

Syd Udelson
Wantagh, N.Y.

IN HIS EFFORT TO SPREAD THE DOMINGO gospel, Mr. Davis oversteps the bounds of both truth and fairness. He crucifies Luciano's publicity ploys and his antics away from the operatic stage, but a look at the past few years makes it apparent that Domingo is making every effort not to be outdone in any area: Pavarotti signs to do a film, and a year or so later Domingo, too, goes before the cameras; Pavarotti begins popping up on the talk shows, and before long Domingo is singing "Granada" on the *Tonight* show. And while Pavarotti's appearance as grand marshal in the 1980 Columbus Day Parade was admittedly tacky, did it really serve the cause of opera any less than Domingo's recent duet with Miss Piggy, or his stint as a country-and-western D.J. on WHN, or his latest album of tango music? Each is great in his way, and Mr. Davis's attempt to glorify one at the other's expense strikes me as a very cheap shot indeed.

John P. Basileo
The Bronx

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, New York 10017.*

Skin Folk

SOMETIMES WHEN I READ A REPORT about somebody's visit to a place I have also visited, I wonder if we both visited the same place—e.g., the visitation to various skin salons by Janice Hopkins Tanne ["Coming Clean About Your Skin," February 22]. I have been a customer at Georgette Klinger for fifteen years, for example, and never had my makeup there "dissolve into an oily puddle" or my skin left feeling "poked about." On the contrary, the experience has always been sybaritic, luxurious, uplifting, and, most important, left my skin feeling like velvet and—I *think*—looking like satin. Is it possible people sometimes go out to research an article *looking* for "bad news" and managing somehow to find it? I have visited several of the salons in your article *expecting* the best and found that.

Helen Gurley Brown
Manhattan

IT WAS WITH GREAT PLEASURE THAT WE read your article on skin care in salons. It was notable in its clear and unceremonious debunking of many treasured myths that have grown up in the advertising lore of the cosmetics industry. Ms. Tanne has performed a timely and badly needed public service.

Etta Novick, M.D., and
Isaac M. Novick, M.D.
Brooklyn

We Remember Him Well

ARE YOU ALL TOO YOUNG TO REMEMBER my father, Gabriel Heatter? He was not mentioned in your story about WOR's sixtieth anniversary ["Cityside: The Enormous Radio," by Frederick Allen, March 1], although he was the most popular news commentator on WOR for over twenty years. People who do remember always tell me how much they would like to hear him again say, "Ah, there's good news tonight."

Maida Heatter
Miami Beach, Fla.

Muddle on 54th Street

CARTER WISEMAN'S "ZONE DEFENSE," ON the battle in the West Fifties ["Cityscape," March 8], was an enlightening display of clarity amid complicated maneuvers and murky lines. The next encounter has now occurred. The Landmarks Commission almost sent the developers' design packing, but relented on the lawyer's plea, "My God, give us time!" So the developer returns with plans "considerably" changed to Landmarks this week [March 8]. We shall see if West 54th Street remains "a place where you want to be." Our thanks for Wiseman's illumination and exposé.

Nell P. Eurich
Manhattan

Going for the Juggler

THE SPRING-FASHION SECTION ["SPRING Fashion: New York, New York," by Anna Wintour, March 1] was just great. I especially loved the combination of everyday New Yorkers with haute couture. One question: Isn't the juggler on the cover one of the cast members of the Broadway show *Barnum*?

Joan Kersch
Queens

Editor's note: Yes, Fred Garbo Garver is currently appearing in *Barnum.*

THE FASHIONS WERE GREAT AND THE presentation was extraordinary. But I did have one minor quibble, that being the absence of a New York City sanitation man. You showed us a policeman, some firemen, two construction workers, and even some graffiti artists. But there was no space provided for our good-looking, and certainly muscle-bound, work force. I would have liked to see the crew of a refuse-collection truck posed with a beautiful model. They deserve some recognition for a tough job well done, and would have fit right in, since their work outfit recently won a national award for uniform design.

Norman Steisel
Commissioner, New York City
Department of Sanitation
Manhattan

Fair-Weather Friends

RE "THE COMING OF AGE OF JOHN Guare" [by Ross Wetzsteon, February 22]: John has been coming here in the summertime all his life and grew up with my children. He and I began to have long, serious conversations when he was about eight years old. We are still having conversations, but they are no longer serious. An instance of his kindness and thoughtfulness: I recently went into town for a matinée of *Lydie Breeze.* Johnny met me in Penn Station and, after the performance, saw me to the train for the return trip. Thank you for a wonderfully perceptive article.

Roberta D. Matthews
Long Beach, N.Y.

INTELLIGENCER

'Atlantic City''s Forgotten Man?

IF JOHN GUARE WINS AN OScar for his *Atlantic City* screenplay, Cy Coleman's friends feel Guare will owe at least a thank-you note to the *Barnum* composer.

A Coleman acquaintance says that the Broadway veteran approached Guare some years ago to do the book for a musical titled "Atlantic City." "Cy said that John walked away and did the movie."

Coleman: *Due a thank-you?*

Barnum press agent David Powers said that Coleman didn't want to discuss this with *New York*. However, a January 1980 New York *Times* story reported that Coleman had conceived a major musical called "Atlantic City" "four or five years ago" and was intrigued with the resort as a "metaphor for decay."

Guare, who has said that he was inspired to do the film when he visited Atlantic City with director Louis Malle, agreed he had been approached by Coleman "several months" before this trip. But though Coleman played him four songs he'd composed for the project, it had no influence on *his* fascination with the city's possibilities: "I had known the man who brought gambling to Atlantic City, and I had shares in Resorts International," he said. Besides which, "I also felt, having gone down there, that Atlantic City is impossible to capture on the stage."

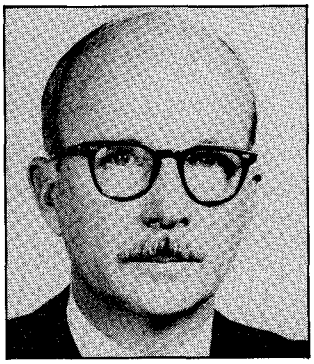
C.I.A. Goes To Harvard

THE C.I.A. IS BEING INVITED back into the groves of academe—with some help from a Harvard dean and such well-known retired spooks as Richard Helms and William Colby.

The two C.I.A. ex-directors have lent their names to the efforts of the school's associate dean, Bayley Mason, to raise $50,000 to establish a Richard S. Welch Memorial Fund at Harvard's John F. Kennedy School of Government and the Center for International Affairs.

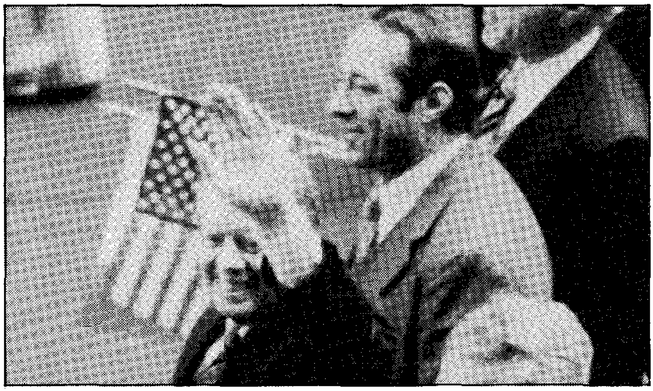
The 1975 assassination of Welch, the C.I.A. station chief in Greece and a 1951 Harvard graduate, allegedly resulted when the magazine *Counterspy* printed his name. And, though some said that Welch ignored warnings from his superiors that his cover had been blown, the murder fueled the current move in Congress to outlaw such naming of names in the media.

Mason denied any connection between the proposed legislation and the fund-raising drive. The idea, he said, simply is to put together a program of seminars for those interested in "advanced studies in the historical contribution of intelligence." Harvard president Derek Bok, it's said, responded to the initiative with "immediate enthusiasm."



Welch: *CIA hero.*

Carter Nod: Mixed Blessing



Repeat performance: *Carter may support Cuomo.*

JIMMY CARTER'S FORMER ASsociation with Mario Cuomo has created an agonizing dilemma for aides in the New York lieutenant governor's underdog campaign against Mayor Koch for the Democratic gubernatorial nomination.

Since the Carey deputy chaired Carter's New York presidential race, a Cuomo-camp insider said, the ex-president is willing to stump for his old ally.

"But some people in the campaign think it would be more of a help if Carter campaigned for *Koch*," said the source. "With Carter, you just don't know whether he'd help or hurt."

Carter's staff didn't return *New York*'s calls, but Cuomo said the ex-president had "wished me well."

Noting that he'd chided Koch in 1980 for playing host to presidential candidate Ronald Reagan at Gracie Mansion—a gesture that probably helped the Republican carry New York—Cuomo added that "to the extent that Jimmy Carter can talk about who was on the side of the truth about the Republican economic plan's devastating effect on New York, it would be very useful." So that means Carter is coming here? "No, no, no," said Cuomo. "We haven't addressed that."

'Newsday' Polices Its Own

AFTER THE NEW YORK *Times* admitted that a Sunday-magazine article on Cambodia was fraudulent, a *Newsday* columnist sermonized that the episode was another example of the need for journalists to "police themselves." Recently, the Long Island daily was forced to act on its own advice.

Last December, the Sunday *Times* carried a profile of Richard Dreyfuss, who told the paper's Leslie Bennetts about his identification with the paralyzed sculptor in his film *Whose Life Is It Anyway?* "I became dependent, physically ill, sluggish and lethargic,"he said.

Two weeks later, *Newsday* carried a profile of the actor by its arts-and-leisure deputy editor, Phyllis Stewart, that had Dreyfuss saying, "I became dependent, physically ill, sluggish and lethargic." Other quotes—and chunks of narrative—corresponded precisely to Bennetts's piece.

Stewart could not be reached for comment, but *Newsday* managing editor Tony Marro told *New York*, "We received a call from someone who wanted to know why a New York *Times* piece, or one with a startling resemblance to it, was in *Newsday*. We talked to Phyllis about it, and she's not here anymore."

BY SHARON CHURCHER

Photographs: top right, Louise Gubb/Gamma-Liaison; center left, Martha Swope; bottom, Wide World.

Portman's New Headache

THE CONTROVERSIAL PORTman-hotel project has hit another shoal. Marriott, the Washington-based corporation, was recently chosen to manage the proposed 2,020-room tower, and labor officials are warning that they are unhappy about the company's past.

The firm's reputation is strongly non-union—its only unionized hotel in the States, New York's Essex House, was acquired from another owner, and its La Guardia hotel has been the target of union pickets for four months. Now the New York hotel and restaurant workers' local is threatening a "donnybrook" if it doesn't get a contract at the Portman.

"There is no way it's not going to be a union hotel," said David Nadel, a staffer with the union.

An official of Atlanta architect-developer John Portman's firm said it was "up to Marriott to deal with the union." A Marriott spokesman said Portman employees "should have the right to self-determination" but it was "hard to say" if the hotel would hire union staff.

What about Mayor Koch, who's said he supports the Portman because it will create "2,000 jobs"? A City Hall source said the mayor didn't have 2,000 *non-union* jobs in mind. With the hotel standing to receive a huge city financial input, including $33 million in tax exemptions, the source said the city was getting in touch with Marriott. "We hope to resolve this," he added.

Lennon's 'Other Woman' Plans Bio

THE OTHER WOMAN IN JOHN Lennon's life, May Pang, is planning a book about him with Henry Edwards, writer of *Sgt. Pepper's Lonely Hearts Club Band.*

The project, though, has drawn skepticism from a competitor. "Yoko and John cut her out completely after eighteen months," said Steve Gaines, who's already talked with Pang for a book about the pop group he's working on for McGraw-Hill with Peter Brown, former head of the Beatles' Apple empire.

But a source close to Edwards insisted Pang has plenty to tell. "She had a very intimate experience, living with John," said the source, claiming that the pair have enlisted the help of Cynthia Lennon, the singer's first wife—and a friend of Gaines's.

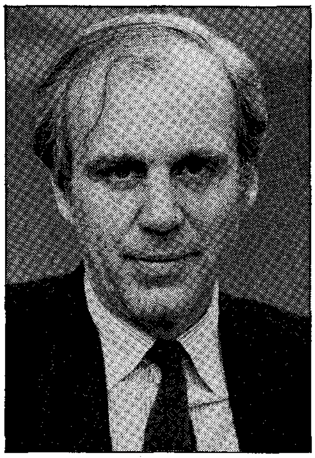
Pang: *"Intimate experience."*

Lapham: Advice to Lovelorn

LEWIS LAPHAM MAY NO longer be editor of *Harper's,* but one of the most famous maxims he uttered there seems to be living on—in a new romantic novel.

Love and Work, by onetime *Harper's* associate editor and Lapham colleague Gwyneth Cravens, contains a fictional fellow called Harrison Bolt Hallowell Goodhugh, who dispenses world-weary wisdom at a New York firm where he heads the newsletter division.

He tells the book's heroine, Angela, "The way a woman can get a man and keep him is to find out what kind of woman he secretly wants to kill. When a man is in bed with a woman, he is killing her."



Lapham: *Editorial impulse.*

"Lewis said that to women in the office when he was editor of *Harper's,*" a former *Harper's* employee told *New York.* "I wrote it down in my diary."

Goodhugh bears one other slight resemblance to Lapham, who departed *Harper's* last year. Goodhugh has an ancestor who founded "one of the better banks in America"; Lapham's father was the head of Bankers Trust.

Said Cravens, "It's a work of fiction." She heard the advice from someone at *Harper's,* she agreed, but "I don't think I heard it from Lewis."

Whatever the case, Lapham said he'd uttered lines similar to those in the book: "I was being asked for advice by the women [at *Harper's*], and I was helpful. This was friendly, avuncular advice on seduction." Could he explain the philosophy behind the remark? "Not for quotation," he chuckled.

Film Gets Military Exile

PARAMOUNT IS MOVING ITS *Lords of Discipline* film project from South Carolina, where the Pat Conroy story about a military academy was set, to England.

The studio wanted to shoot at the Citadel, the Charleston military school the author attended. The Citadel refused, so director Franc Roddam tried five other academies. "But each time, they'd been briefed by their brother schools," complained a studio source. "Now we'll have to do the interiors at an English school and the exteriors in Charleston."

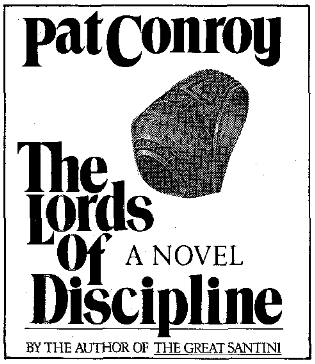


Image problem: *Moving story.*

High Rents Backfire for Some Landlords

THOUGH APARTMENTS ARE as scarce as ever in Manhattan, the recession seems to be slowing the rise in rents.

Some landlords admit, though not for the record, that apartments once grabbed up within two days are now sitting empty for as long as six weeks.

To rent them, some owners are offering to pay the broker's fee for prospective tenants, while others have agreed to take less than the 25 percent increase that city rent stabilization allows for a new one-year lease.

"One studio in the East Eighties rented after almost a month for $510, or almost its prior level. We were asking $585," said one broker, Jeffrey Rodman. "The vacancy rate hasn't risen, but people are beginning to rebel against higher rents."

New buildings are still renting quickly, Rodman said, but he noticed the rest of the market slowing in January: "It went into its normal Christmas lull, and the rents never came back."

Asked why landlords won't talk publicly about the trend, one source close to the city's largest owners suggested that some were charging the maximum rent raise and then handing money back to tenants as rebates. "They give you deals so they don't hurt their base for raising the rent again when the apartment turns over next," the source said.

Photographs: top, David McGough/D.M.I.; bottom, Fred McDarrah.

The Bottom Line/Jack Egan

WAITING FOR THE NUMBER

Money-Supply Mania

THE GREEKS HAD THEIR ORACLE AT Delphi. We have the oracle at the New York Federal Reserve Bank, making weekly pronouncements about the nation's money supply.

The increase or decrease in M1, the Fed's figure for the amount of money in circulation and in checking accounts, is widely interpreted and overinterpreted as a sign of what will happen to interest rates. It has become the biggest obsession of financial markets. "We're all entrail readers," says Philip Braverman, an economist for Chase Manhattan Bank. Wall Street analysts spend hours each week trying to divine the change in M1. Markets fluctuate both in anticipation of the number and in reaction when it is released. More often than not, their predictions are completely off the mark.

Paul Volcker, the chairman of the Federal Reserve Board, has stated repeatedly that a single week's number is meaningless, and most sophisticated analysts agree. "It means nothing," says H. Erich Heinemann, Morgan Stanley's chief monetary analyst. "Any one number is just too full of statistical noise." Nevertheless, no one dares ignore M1, for the Fed itself, despite protestations to the contrary, takes it very seriously.

"The Fed says the weekly error on the money-supply numbers can be $3 billion more or $3 billion less than what they report," says David Jones, chief economist for Aubrey G. Lanston & Company, a major government-securities dealer, "but they certainly don't practice what they preach. Our fortunes in the market depend on how the Fed responds to the money-supply figures. And all indications are that they clamp down sharply on a big rise. I'm perfectly happy to put less emphasis on the number, but only when the Fed itself stops responding violently."

The histrionics that follow the release of each week's M1 contrast sharply with the scene at its dissemination. On a typical Friday afternoon, March 5, the ritual begins with a dozen reporters filing into a small, nondescript room on the tenth floor of the New York Federal Reserve Bank, an imposing stone fortress in the bowels of downtown Manhattan.

At 3:30, Richard Hoenig, the New York Fed's chief press officer—the oracle himself—starts the weekly briefing, handing down the word from on high. Present is a cadre of regulars from the *Wall Street Journal;* Reuters; Jiji Press, a Japanese wire service; and Telerate, a specialized news-and-quote service for money-market investors. Hoenig, who has been doing this job for nearly ten years, first runs through a sheaf of weekly monetary, loan, and interest-rate statistics.

So far this is all prelude to the main event. At 4 P.M., Hoenig's assistant goes to the door, takes a batch of papers from someone outside, hands them to his boss, and firmly shuts the door. With little fanfare, Hoenig announces the number everyone has been waiting for: The basic money supply stands at $444.8 billion, down a sharp $3 billion from a week ago.

The figure was transmitted minutes earlier from the Federal Reserve Board in Washington under tight security. (Any leak could allow a canny investor to make millions.) Now no one may leave the room for five minutes. Reporters twiddle their thumbs and then rush to pre-designated phone booths just outside the door to dial their waiting editors.

At exactly 4:10 P.M., the money number is transmitted by the wire services to every corner of the world. U.S. stock and commodity markets have already closed, but the bond market, which is most directly concerned with M1, remains open. Bond and money traders, watching their Telerate screens at every bank and securities firm, react instantly to the change in the money supply.

This week's drop is larger than expected, and fixed-interest-bond prices start climbing. In the view of traders, the $3-billion drop should permit the Fed to loosen its grip on the money supply, allowing those disturbingly high interest rates to dip. (The Fed has been working to slow the growth of the money supply, for too much money chasing too few goods is seen as inflationary.)

On Monday morning, the rally briefly resumes, and the stock market's Dow Jones average climbs nearly ten points. But when the Fed fails to follow through by pumping money into the system, everything turns around. Even a .5 percent decrease in the bank prime lending rate, to 16 percent, is considered disappointing. Bonds end up down for the day, and the stock market plunges, winding up with an 11.89-point loss and the lowest close in almost two years. By Tuesday, Wall Street is guessing what the next change in the money supply will be.

The markets' volatile reactions to the zigzags of M1 disturb the Reagan administration, for all the churning and investor uncertainty keep interest rates higher than they should be. Treasury Secretary Donald Regan and other members of the administration have used M1's lurches as a basis for attacks on Volcker and the Fed for not doing a better job carrying out monetary policy. Understandably feeling on the spot, Vol-

Moment of truth: *Richard Hoenig (far right) announces the weekly M1 figure.*

Photograph by Andy Levin/Black Star.

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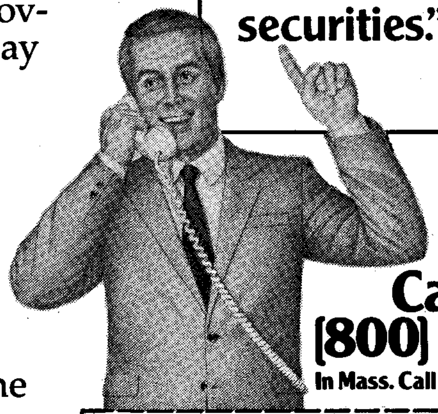

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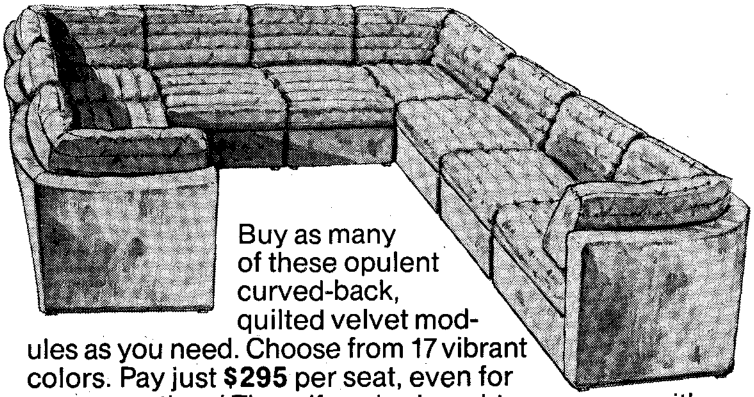

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cker has suggested that the Fed release the money numbers every other week, or even less frequently.

"That's like trying to kill the messenger that brings the news," says Heinemann. He notes that the Fed's money desk, which implements monetary policy by buying and selling government securities, would still have to work from weekly money-supply estimates. And that could create more problems than it would solve. There could be inaccurate rumors about, and leaks of, the Fed's internal number. Braverman proposes, half-seriously, that the Fed issue a new money number hourly. "What we need is more, rather than less, information," he says.

Some observers see a grab for power in the attacks on the Fed, which have been spearheaded by Treasury Undersecretary for Monetary Affairs Beryl Sprinkel and other followers of economist Milton Friedman, the guru of monetarism. "Sprinkel and some other monetarist economists would love to be chairman of the Fed, and think they can get rid of Volcker by attacking him on the weekly money-supply numbers," says one informed observer. "By failing to get a better grip on week-to-week changes in M1, Volcker leaves himself open to this kind of attack."

Jones believes that if the Fed were completely stacked with monetarists, it would produce even more volatile week-to-week fluctuations in interest rates than now. The problem, in his view, is not so much with the Fed but with monetarism itself, which pays attention only to a narrow definition of the supply of money, and not at all to demand. The monetarist theory holds that if the money supply can be kept growing slowly and steadily, inflation will be mild and strong economic growth will ensue.

"We now have a version of the British disease," says Jones. "Businesses are in such a fix that they don't have any choice but to borrow. Their borrowing increases the growth of money, and the Fed's response is to tighten monetary policy and keep interest rates higher than they should be. The recession, as a result, gets deeper and spreads to more industries. Businesses are borrowing to tide them over. As soon as they can, they will cut back on inventories and on spending for equipment. So what we are experiencing is just the opposite of what the supply-siders predicted."

If Jones is right, the money supply may soon start *declining* steadily as the demand for funds collapses. Then the financial markets will begin looking for any growth in M1 as a positive sign. And the monetarists, single-mindedly, will blame the Fed for incompetence, when they should be blaming the simple-minded theory that they themselves foisted on the Fed. ■

The National Interest/Michael Kramer

THE SMOKING GUN IN NICARAGUA

Washington Makes Its Case

WHAT A DIFFERENCE TWENTY YEARS makes. This time, the photographs were crystal-clear—and their message even clearer: The Nicaraguans have been lying through their teeth.

To make its case, the Reagan administration trotted out John Hughes, the Defense Intelligence Agency's legendary analyst, the same man who had explained the pictures of Soviet missiles in Cuba back in 1962. Look here, said Hughes, warming to his indictment at a briefing for reporters in the same auditorium he had used twenty years before:

☐ Here the Nicaraguans are being trained with Soviet anti-aircraft guns.

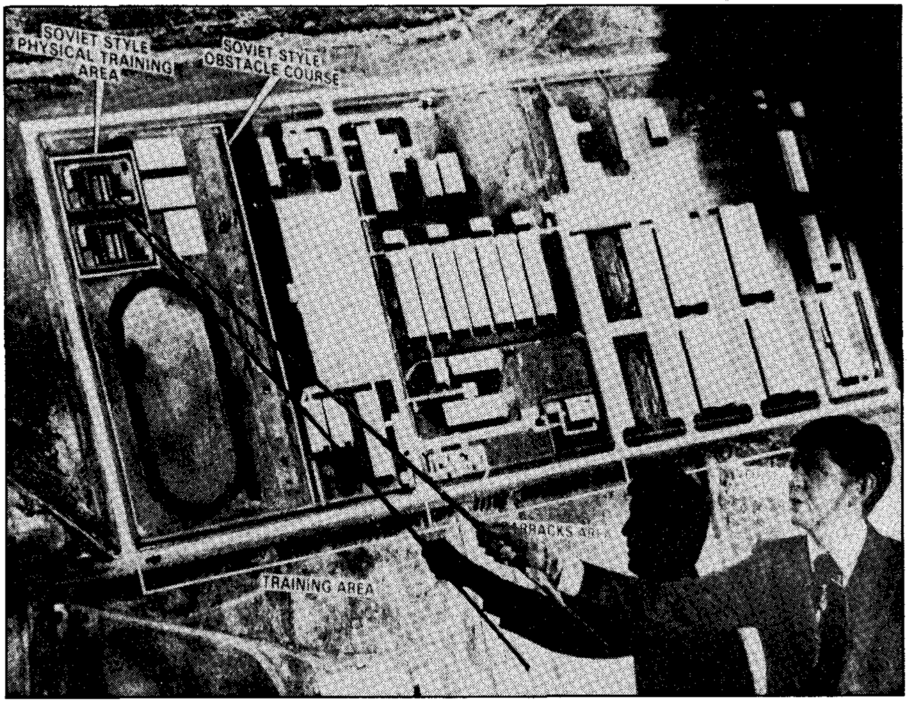
☐ And here they're being trained with Soviet anti-tank guns.

☐ And here is the motorpool, with 500 trucks provided by East Germany.

☐ And here is the T54/55 tank, with a 100-mm. gun, in the open. The Nicaraguans have 25 of these.

And on and on. The evidence was overwhelming. This wasn't some stray nineteen-year-old who might be a student or a revolutionary or both. This was a smoking gun. The Nicaraguans are building a war machine far beyond anything needed for their own defense. Their troops are stationed in Cuban-style military garrisons, their newly expanded 6,600-foot airstrips can accommodate Soviet MIG 21s, and those MIG's will soon be flown by Nicaraguan pilots currently being trained in Bulgaria and Cuba. And just to be sure everything goes smoothly, there are more than enough Soviet and Cuban "advisers" in Nicaragua to lend a hand.

Still, there are questions. As of this writing, the administration hasn't yet presented its "overwhelming and irrefutable" evidence regarding the *exportation* of Nicaragua's skill and weaponry to the insurgents in El Salvador. That the administration must prove this assertion before American public opinion will support action against Nicaragua is due partly to the lingering national hangover following Vietnam and partly to the Reaganites' own mistakes. A year ago, for instance, the administration's white paper documenting Soviet-Cuban intervention in El Salvador was found to be full of errors. And in just the past few days, Secretary Haig relied on a mislabeled picture purporting to prove Nicaraguan atrocities. No wonder there's skepticism.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Déjà vu: *John Hughes showing a picture of an alleged Cuban-style base in Nicaragua.*

Nevertheless, the administration *has* convinced a number of influential officials that its charges are accurate. "We have definite proof from aerial photos and ground observations [concerning arms shipments from Cuba to El Salvador through Nicaragua]," says Barry Goldwater, chairman of the Senate Intelligence Committee. "They are put on small vessels, some of them small fishing boats. They are then taken up the coast, where they are met by other small fishing boats, and in some instances put on small aircraft and flown to the interior. They are also sometimes even put on bicycles and shipped inland to the rebels."

Barry Goldwater can be considered something of a hawk, so last week the administration ran its proof past a collection of former top government officials. One, Sol Linowitz, a Carter-administration diplomatic troubleshooter, said the evidence was "persuasive"—and he seemed to be speaking for the group.

None of this behind-closed-doors stuff may be enough, however. The administration may still have to compromise its intelligence sources in order to win backing for its efforts to stop Nicaragua, and even then it may not gain the support it needs.

But it should. And wringing hands over "what might have been" is a useless exercise at this point. Yes, it is true that events might have been different today if the administration hadn't cut off aid to Nicaragua just when the Nicaraguans seemed to be curtailing their assistance to the Salvadoran rebels. (The aid cutoff reduced American leverage on Nicaragua, but it did satisfy adherents of the 1980 Republican campaign platform. That document rejected aiding "any Marxist government in this hemisphere," including Nicaragua, which was mentioned by name.)

But that's ancient history, and altogether too much romantic nonsense has been written about the "democratic" revolution in Nicaragua. By now it should be evident that the ruling Nicaraguan directorate is lead by Marxists hell-bent on following Cuba's expansionist lead. Here's the assessment of Stephen Rosenfeld, a respected Washington *Post* columnist not known for seeing things Ronald Reagan's way: "Five days in Managua [Nicaragua]," wrote Rosenfeld last week, "have left me convinced that the Sandinistas have a profound commitment to spreading revolution—to be true to themselves, to sustain their own power, to pay a debt to Fidel Castro, or whatever. This is not a crowd to lie low for a few years and consolidate—the policy common sense dictated when they won power in 1979."

What should the United States do? First, the administration shouldn't get

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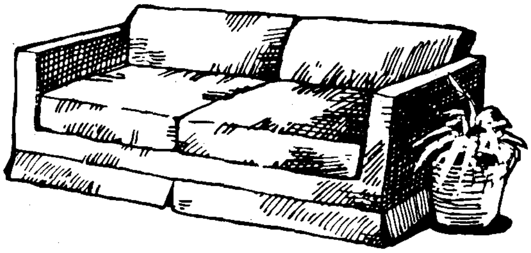

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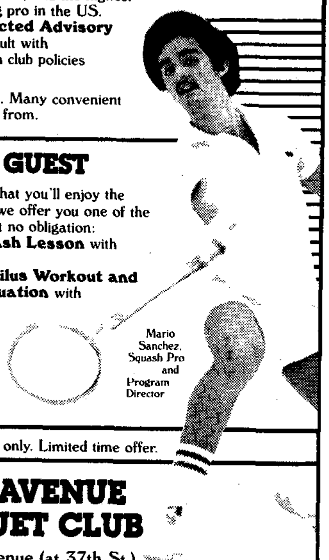

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hung up on proving the Soviet-Cuban connection. Even if Nicaragua is acting entirely on its own (which seems absurd), it is still destabilizing the region—cause enough for American reaction.

Second, the administration should pursue the covert operations it has apparently already begun. Perhaps the mere threat of such a response will cause the Nicaraguans to re-evaluate their position.

Third, some effort should be made to coordinate American policy with the other Latin-American nations. "With the exception of Mexico," says a senior State Department official, "which is decidedly dovish on the matter, the other Latin nations see the situation in Nicaragua as we do. Even the socialist elements in these countries—to whom we've shown our evidence—agree that Nicaragua should be stopped. Toward this end, it would obviously be nice if we could enlist the aid of the other Latin countries in some sort of military operation to interdict the flow of arms, so that we don't have to rely solely on our own troops—which is where the whole thing is headed. The vehicle for including the other nations would be the Rio Treaty," the 1947 Inter-American Treaty of Reciprocal Assistance. "The problem is that all of these countries, except the most dictatorial ones, whose presence would make the entire effort look like an imperialist sham, don't want to deal with security issues. Take Venezuela. They're doing their bit. They've cut oil prices to their Latin neighbors in order to improve their economies. But that's all they want to do. When it comes time to get out the guns, they want America to do it for them." And what if the others don't join the United States? "Then, sooner or later, it looks like we're going to have to go it alone. At least it's in our backyard, in our sphere, like Afghanistan is in the Soviets'. But we need to do a whole lot of educating before we can pull that off without the president committing political suicide."

Fourth, the Congress must approve the administration's Caribbean Basin Initiative. Prior to the release of the intelligence photos, there was significant congressional hostility toward the C.B.I. The road isn't clear yet, but the bottleneck appears to be easing. And, after all, the $350-million economic-assistance part of the C.B.I. package—a paltry sum—is exactly the kind of aid America should have been providing all along. Years of poverty coupled with political oppression are bound to have disastrous consequences. American money—together with an insistence that dictatorial regimes reform themselves—is the only way to avoid further pain in the region. If we don't do this much, who can blame Russia and Cuba and Nicaragua for moving in. It's easy pickings. ■

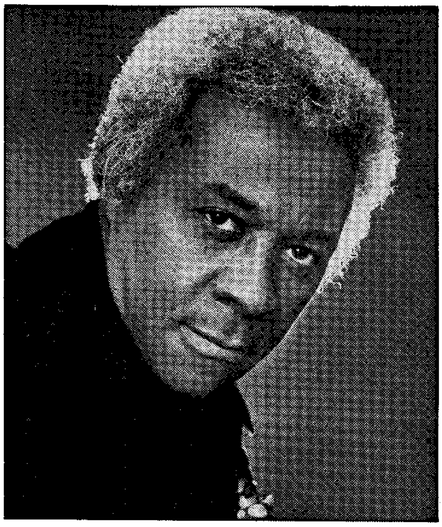
IN AND AROUND TOWN

By Ruth Gilbert

March 15 through 24

S	M	T	W	T	F	S
	15	16	17	18	19	20
21	22	23	24			

Genocide, a documentary on the Holocaust produced by the Simon Wiesenthal Center and nominated for an Oscar, opens March 21 at the 57th Street Playhouse. *Encore*, a 90-minute revue with numbers from throughout Radio City Music Hall's history, begins previews at the hall March 19. *Brass Quintet 1981*, by Peter Maxwell Davies, receives its world premiere in a concert by the Empire Brass Quintet at Town Hall March 19.



Sir James

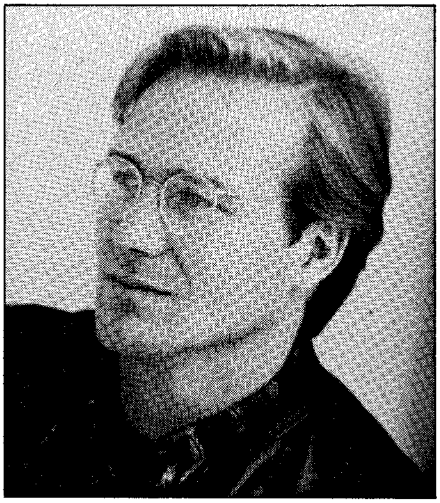
The versatile James Randolph, who has played Sky Masterson in *Guys and Dolls* on Broadway and Crown in *Porgy and Bess* in Vienna—and who was knighted by Liberia—sings his heart out in everything from ballads to funk ditties to Broadway medleys to blues at Sweetwater's March 16 through April 3.

Sibling Revelry

These two familiar faces are those of Percy Heath (far left), formerly the bass player of the Modern Jazz Quartet, and his brother Jimmy, reed man and jazz composer. Their five-piece band, the Heath Brothers, plays Fat Tuesday's March 23 through 28.

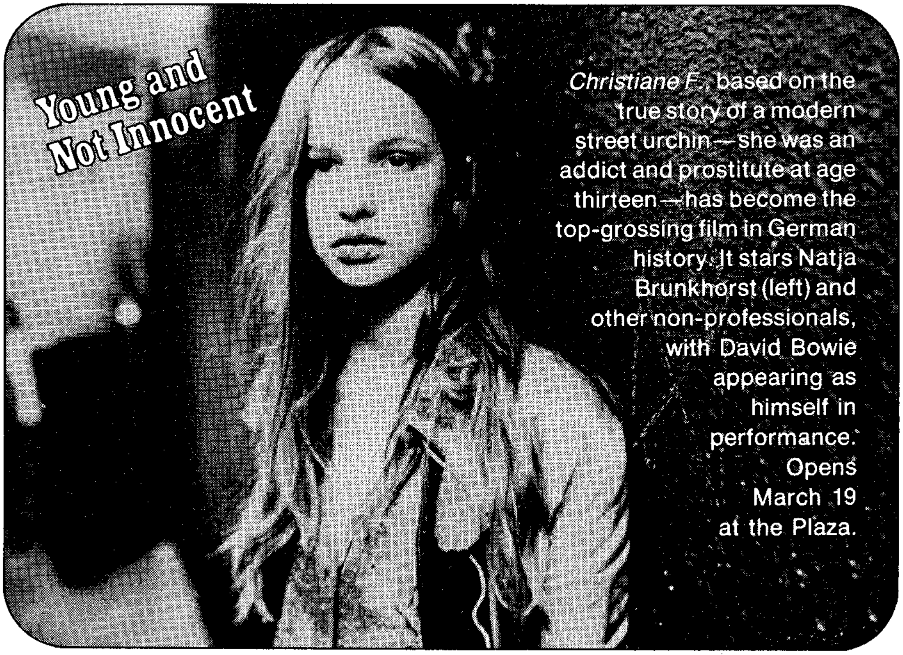
Poor Richard

William Hurt (below) has the title role, Lindsay Crouse plays his queen, and Richard Cox plays Bolingbroke in the Circle Rep's new production of Shakespeare's *Richard II*, directed by Marshall W. Mason. Now in previews, and opening March 18, at the Entermedia.



Hot to Plot

Christopher Reeve (above, left) engages in a little exercise with Michael Caine in a scene from *Deathtrap*, the new, film version of the Broadway thriller. It opens March 19 at the Criterion Center and other theaters. Dyan Cannon and Irene Worth also star.



Young and Not Innocent

Christiane F., based on the true story of a modern street urchin—she was an addict and prostitute at age thirteen—has become the top-grossing film in German history. It stars Natja Brunkhorst (left) and other non-professionals, with David Bowie appearing as himself in performance. Opens March 19 at the Plaza.

Photographs: top, Dorothy Tanous; center, Brigitte Lacombe.

Survivors

The Saga of a Harlem Family

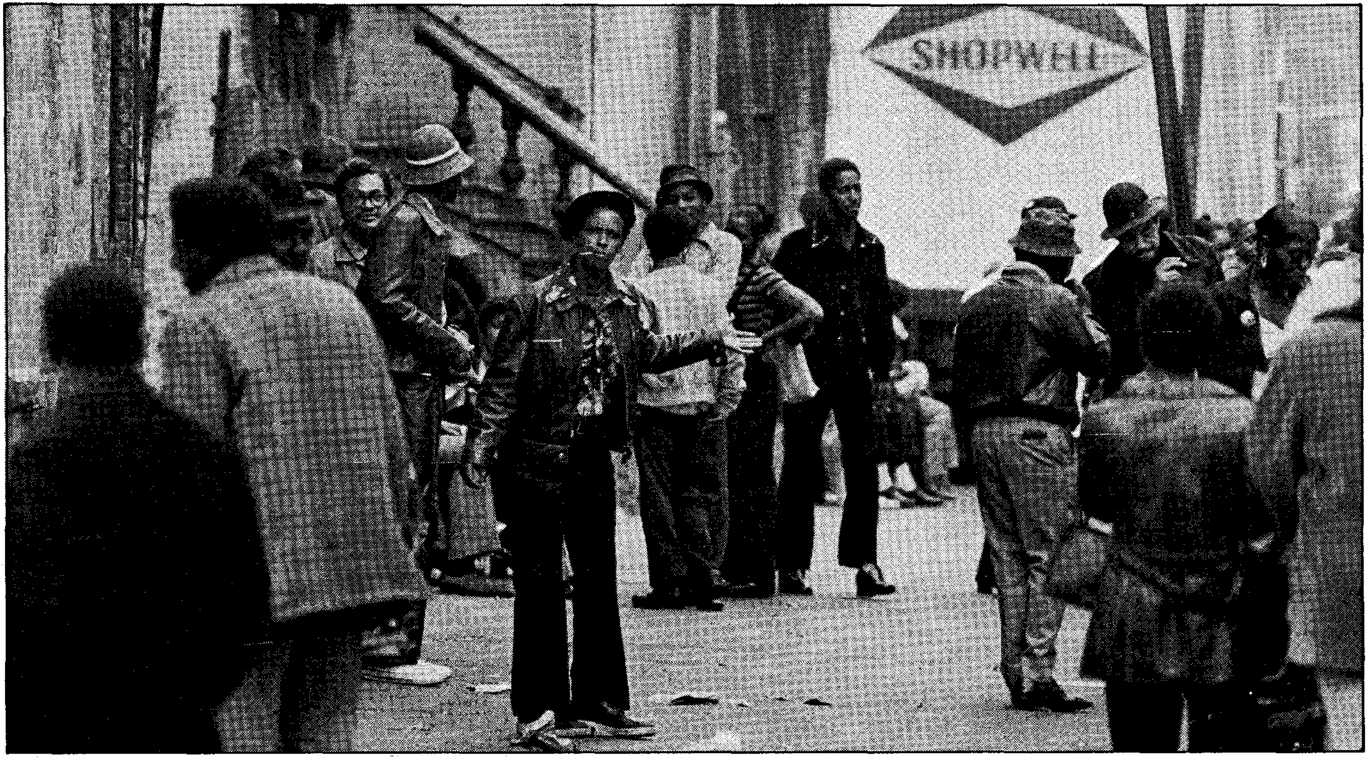
By Richard West

KIME HOLMAN RODE SLOWLY UP EIGHTH AVENUE and glanced out at the heaven and hell of Harlem. The faces of men who had invaded the abandoned block—squatters for seven years—peered at him through a blue haze. Though he had been gone for almost two years, Kime instantly spotted the man in the doorway covering his needle with a plastic nipple. Dead flesh, dead hopes. Mainlining the world away. Kime never had wanted part of his nickel in that dime.

"And here we are approaching the world's largest outdoor drug supermarket," said Kime in his mock tour-guide tone. "Here at 116th Street is what is known as the DMZ, an impressive gathering of wrecked people and wrecked buildings. If you look closely, ladies and gentlemen, you will see very young and middle-aged men warming themselves around garbage-can fires fueled by building debris. Notice that many of them have a particular lean. That is from the severe effects of heroin, also known as H, scag, horse, junk, ca-ca, or stuff, the sale of which is Harlem's major industry. It is organized and controlled by financiers and government officials, a.k.a. organized crime, the Mafia, the mob, or La Cosa Nostra, none of which are black or live near Harlem."

The streets looked worse to Kime than he remembered them: more abandoned buildings; more kids wearing bold, challenging looks, their youth gone too soon, aimlessly roaming through the blocks and through the projects; more dope entrepreneurs; West Indian record shops with album covers in the windows but no records inside, just sinsemilla weed in the back; angel-dust dealers falling over themselves on Bradhurst near the weird garden in the middle of the street.

And everywhere in the neighborhoods, like grime clinging to walls, the heroin merchants decked out in this year's latest (olive drab, camouflage-patterned fatigues, down jackets, boots, ski caps peaked high and creased), all "scramblin' "—doing business with the white customers driving slowly by on their favorite streets, shopping for favorite brands: Green



Street scene: *The Harlem that eight Holman children escaped. One didn't.*

Photographed by Bob Adelman.

"...Two Holmans went to prep school, one to Attica..."

Machine, Midnight Blue, and Cousin Eddy, on 127th Street; Mellow Yellow and Crazy Eddie, up on 134th; Black Sunday and Say Please, on 143rd; First Class, on 152nd.

The police didn't have a chance, could barely keep them from putting up booths and selling it carnival-style. The 32nd Precinct's Special Narcotics Enforcement Unit had five men to look after the 98 street sellers listed on the big board in its office. With the arsenal of the law deflected to declare war on paperwork instead of dope pushers, about all they could do was occasionally scatter the sellers like quail.

"Now, in this block," Kime continued, "please notice the architectural splendor of these dying buildings, the magnificent stoops and railings, the ornaments, the small gargoyles, the bricked-up windows and missing doors. Also notice the excavation in front where workers are at this moment installing new pipe. These buildings have been abandoned by landlords and owners for nonpayment of taxes and soon will be sold to rich people who will charge outrageous rents that no one in Harlem can afford. And here on the right, at the Drew-Hamilton Public Housing Project, at 144th and Eighth Avenue, is the Holman home, along with 1,186 others. This concludes the tour. Watch your ass going home."

Kime Holman, 24, had escaped and moved up from being a boy standing on the corner watching friends die on the needle to a man with college degrees in economics and theater communication. After graduation, he had retreated to Nantucket to think about his future. For eighteen months, he had worked as a carpenter, waited tables at the fancy Opera House Restaurant, run the Nantucket Teen Center, and played basketball with friends from his Boston College team.

Despite the blight, Harlem was sweet inspiration to an exile returned. Kime spent his first days back reacquainting himself with old friends, feeling the funk on the A train, wandering along 125th Street looking at the murals on the metal security gates. He went up to Sugar Hill, down to Marcus Garvey Park, mixing with people sitting on stoops, in bars, going to work, running numbers, walking the dog. Harlem was where the deprived had arrived.

THE STORY OF KIME'S MOTHER, EARTHA, AND HER eight children is a saga that ranges from prep schools to prisons, from the joys of making it to the weary savagery of crime and failure. They had survived and stayed together for 30 years, living in Harlem despite the relentless deterioration of the area, which had begun in the 1930s, and the decline since of everything but prices and trouble. Their life had even been the subject of a *Look*-magazine article in 1966.

Harlem and the Holmans had been helped by increased social benefits orchestrated by a sympathetic president and Congress during those exciting and hopeful days of the 1960s. "If the grass ain't growing too well," the saying went, "don't ask what's wrong with the grass. Say how come it ain't been no rain?" That little rain had since dried up. The government had helped, but it had really been the community itself, that same bleak-minded, battered place where they still lived, that had provided the opportunities and the chances to improve.

Eartha Bell Holman was six years old when her father died. The stories about his death differed, the circumstances never clear. Most of the Holmans believed he had been shot by a white man during an argument over money. Others said it had been an accident. For a black family farming five acres near Holly Hill, South Carolina, 40 years ago, the wheels of justice turned slowly if they moved at all.

That year Genny Holman and her two daughters came to Harlem. What seemed like freedom to them was a bus ticket to the black capital of the world, a chance to leave South Carolina and its hand-me-downs, keep-me-outs, and shut-me-ups. Life was hard everywhere, but at least in Harlem a man wouldn't put a brown paper bag in the bend of your arm and block the entrance to a club if your skin was darker.

The Holmans moved into a railroad flat on the top floor of the building at 316 West 134th Street, near Eighth Avenue—"Topside of the rock pile, five floors up," said the landlord—a block from the trees and bluffs and hills of St. Nicholas Park. The landmarks they had heard about all their lives from

Pride of the Holmans: *Kime, 24, a graduate of Boston College, with his basketball trophies.*

“. . .‘We don’t think we can ever have anything more

friends who had visited Harlem were so close: wealthy Sugar Hill (or “heavy lump,” as it was known in the forties), above the park; Adam Clayton Powell’s Abyssinian Baptist Church; the beautiful Italianate homes designed by Stanford White along treelined Strivers’ Row, four blocks north; the Apollo Theatre, down on 125th Street.

More noticeable, however, were the huge crowds of people, 70,000 out of work or on relief, walking the streets, sitting on stoops, standing in line for soup at Powell’s church, biding their time. The Holmans had missed the worst of it. Ten years before, 100,000 people, half of Harlem’s population, had had no jobs. Throughout the Depression and into the 1940s only 9 percent of idle Harlemites received government relief jobs. Their median family income ($1,019 in 1932) ranked far below the national median of $2,335, yet rents were $12 to $30 a month higher than in the rest of Manhattan.

Many lives in a little room: *The Holman family sixteen years ago.*

Harlem’s dazzling nightlife had vanished with the repeal of Prohibition. The Cotton Club, Smalls’ Paradise, Connie’s Inn, and the Manhattan Casino (where the lindy hop began) had long since disappeared, along with the “Negrotarians,” those whites who came to Harlem for excitement and sin. Whites became scarcer after 10,000 Harlem residents rioted in 1935, and even more so in 1943, after thousands of angry blacks poured down 125th Street breaking windows and setting fires. The Holmans didn’t find any paper-bag tests in their new home, but they didn’t find much else.

WHILE EARTHA AND HER SISTER, ALBERTA, went to school, Genny worked at anything she could find—cleaning, baby-sitting, sometimes taking in a lodger. But no matter how tired or bleak-minded, she never missed Sundays at the Mother Zion African Methodist Episcopal Church, the first black church organized in Manhattan. She brought the Old South black’s fatalistic religion with her: All things come to those who endure; blacks were at the mercy of life and must teach their children to be ready to stand whatever life brought.

“After the war, it seemed to me that families started falling apart,” said Eartha Holman, now 47, sitting at her kitchen table. “People stopped going to church as much. Christianity and God became less old-timey and more practical. There still weren’t any jobs, no money. To get a little something from the government to live on, your man had to stay away from the house. I had my first child, Michael, at sixteen, and I was just as much a woman as I am now except I have grown in experience.”

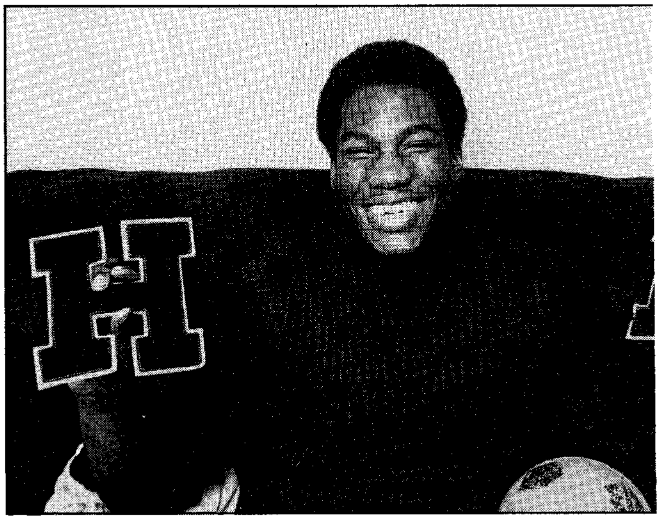
After Michael, now 29, came Leatrice, 27, Kime, 24, Calvin, 23, Eric, 20, Aaron, 18, Julian, 17, and Valencia, 16. With so little money, why so many children?

“I feel wanted, that someone needs me when I’m pregnant, that I am worth something, that I am useful,” Eartha once told a friend. “White people wait before having children,” said another woman. “We have them right away. Maybe we don’t think we can ever have anything more important, so we have them as soon as we can.”

Eartha doesn’t mention her children’s two fathers. Only th children count. As she learned from her mother, it was up t her to set the rules, dedicate herself to sparing them the worst try to invest them with some kind of dignity that woul protect them from what the future might bring. Even as the slept she could hear their voices around her and sense th cling of their eyes. “I am theirs,” she thought.

Other women scoffed, older ones, mainly, saying, “Look a those young girls, filling baby carriages faster than they ca make them, grown women out there having their own littl housefuls with no more husband than a yard dog has shoes. But Eartha wanted her children and marveled at the dif ferences. Of the first three, Michael was quiet and studious Kime, explosive, volatile, the center of attention; Leatrice, born mother who loved the house.

The first thing you had to do was fight that great enemy ou there, the street. You had to learn to live with it and pass som of it by and still take some of it in. No matter if your childre were born curious, lazy, angry, content, or of a strange spirit



Following in brother’s footsteps: *Basketball players*

important, so we have children as soon as we can’...”

no matter their disposition, that was what you had to drill into their heads from the first time any of them wandered outside.

When she was a young girl, Eartha had been warned about the “tea heads” and “grasshoppers” who collected in the marijuana parlors along 140th Street; the “daughters of joy” who asked passersby for “five and one—$5 for me and $1 for the room”; the numbers gangsters who dressed nattily and swung an aggressive cane. But now there was a different spore scattering evil and trouble that could be seen everywhere in Harlem, in the broken doorways and narrow alcoves, under the blue tavern light on the corner, behind the bright eyes gone blank of men who drowsily rambled the streets.

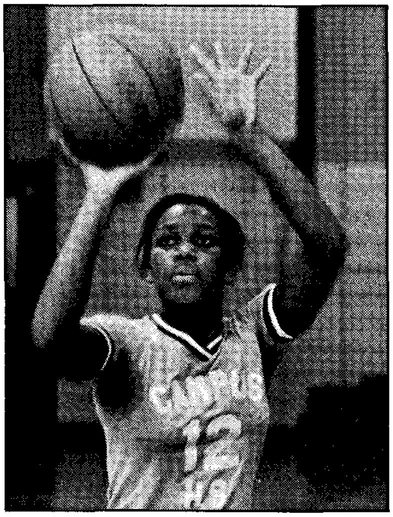
Eartha’s great fear was the junkies. She told her children she’d take the breath out of their bodies if she learned they were shooting up, that she wouldn’t let them live to become the vilest, germiest beasts on earth. There would be wall-to-wall blood if she found out. They could become janitors or bank presidents but not dope fiends. Eartha enforced those rules, as she did many other admonitions—with a sharp tongue and a cord from an iron across the legs.

By the time he was nine, Kime and his big brother, Michael, who was then fourteen, knew all the street characters: the numbers runners, crazies, prostitutes, the killers and fences, the good and bad cops, the possessed and the possessors. Long before, they had learned to recognize the addicts, with long, drawn, sagging lines around the mouth, constricted, pinpoint pupils, black-and-blue track marks that looked like tattoos, nodding, talking a stream of slurred trash and nonsense.

Up on his roof, Kime had seen older guys shooting up, the more experienced ones “booting,” injecting a little at a time, letting the blood-heroin mixture back up into the eyedropper, then injecting again, thus prolonging the initial rush. For years he had found needles, spoons, and glassine packets wrapped together with a rubber band, thrown away in a chase. Some of his friends carried a broken bottle while walking on certain streets. Some families kept a can of lye by the door. Remember, Eartha said, nothing will stop an addict. They will cut off a head and mess around with the body.

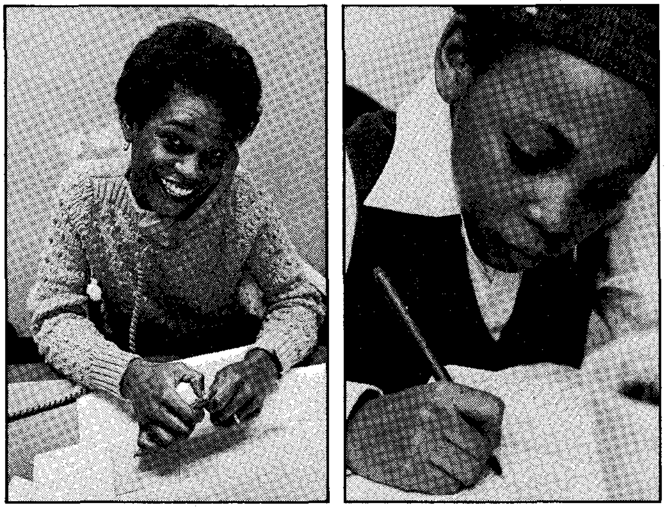
It was down in the cellar of their building that Kime saw his first corpse. He and Michael had gone down to earn a few quarters by helping old Charlie, the superintendent, shovel coal. After Charlie left, they would have a coal fight. They called Charlie “Frankenstein” because his face had been badly burned years earlier. He was a junkie and wino but bothered nobody and kept the boiler stoked. Looking for Charlie, Kime climbed around the boiler and found him, eyes open, one leg sticking up in the air, a needle dangling from his arm. Mike grabbed his little brother, and they stumbled back upstairs.

Michael became both father and best friend to Kime, teaching him how to avoid trouble, coming down hard on him when he didn’t, taking him along for all the fun: racing down the steep 141st Street hill on skateboards made from roller skates and two-by-sixes; making hatchets from flattened cans and lumber; sliding down Colonial Park hills on bathtub covers; making basketball hoops out of old bicycle-wheel rims; sneaking into the Apollo to hear James Brown; running through the Trinity Church cemetery on Halloween.



teen, and Valencia, sixteen.

When Kime began having trouble in school, Michael talked to him about it, but he hadn’t attended Mary McLeod Bethune, P.S. 92, and couldn’t advise him about teachers and classwork. Something called “busing” had sent Michael and Leatrice elsewhere. Each year, Kime’s frustrations, temper tantrums, emotional outbursts, “P.S. is BS” attitude had grown worse. One teacher, however, took notice of this manic, angry child and changed Kime Holman’s life.



Proud mama: *Leatrice, 27, and her son, Welling, 11.*

Reggie Knox’s sixth-grade class met across the hall from another. He noticed that almost every day the other teacher marched a young man out of her door and, with four rulers held together with rubber bands, applied maximum force to the seat of Kime Holman’s pants. One day Kime would be jumping all over the desks, his jacket tied around his neck Batman-style, screaming at his teacher after he missed a math problem, and disrupting a reading lesson with H. Rap Brown’s nasty street rhymes:

Man, you must don’t know who I am.
I’m sweet peeter jeeter the womb beater
The baby maker the cradle shaker
The deerslayer the buckbinder the women finder.

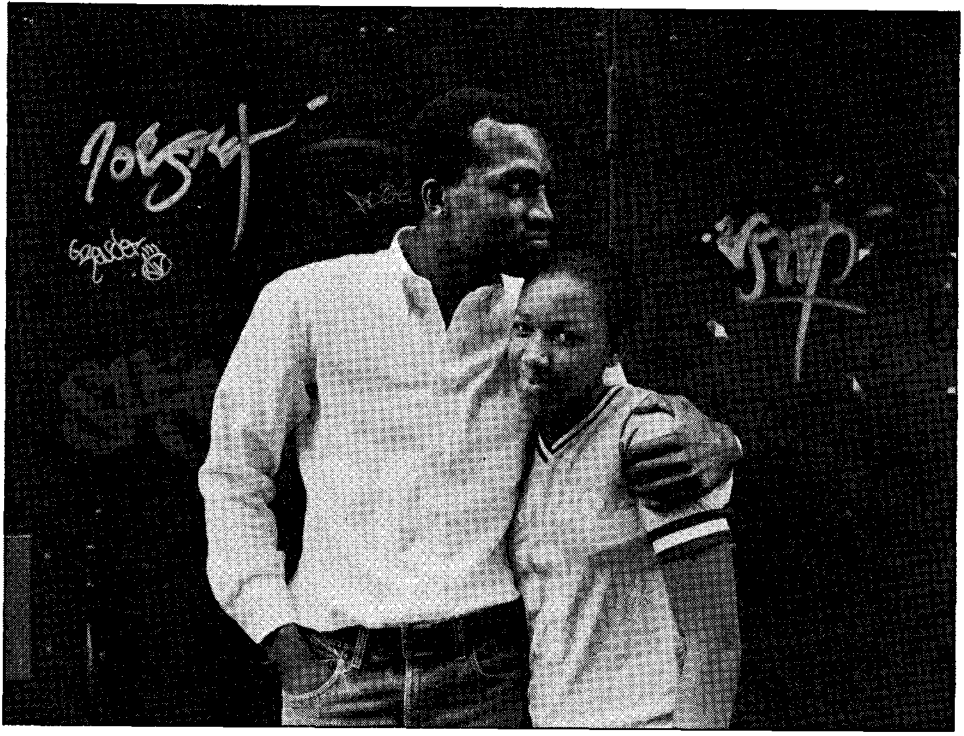
“I became a guidance counselor after that sixth-grade class, and that’s when I really got to know Kime,” said Knox, now principal of P.S. 92. “He had all kinds of energy but could not cope with regimentation. I worked with him, got him into a junior guidance program, and gave him things to do. He was a leader. I got to know his family. Kime was something else. He would threaten his mother’s boyfriends when they came calling. He was very protective of her.

“I knew the principal over at Frederick Douglass Junior High, and when Kime arrived I made sure they kept an eye on him. I became his godfather and really was the first male to discipline him besides his brother Mike. More important, we had more teachers, more money, special programs—not enough, of course, but in those days the government was more willing to help ghetto schools. Last year, I lost my math and reading labs. We are down to 45 teachers from about 80 in 1977. When Kime was here we had so much more to deal with problem students,” said Knox.

Reggie Knox asked other teachers at his school to help with

“. . .When Kime went for his prep-school interview, he

Kime, such as Alan Hirschberg, a pianist and music teacher who got the boy interested in theater. Others in the community helped along the way: Karel Shook, co-director of the Dance Theatre of Harlem, taught Kime ballet; Father Jim Geen, the controversial “Hoodlum Priest,” whose shock of red hair was known all over Harlem, taught him chess, martial arts (thus supplying him with his family nickname, “Ghee,” after the judo pajama trousers), and some biblical wisdom—“The fool shall be servant to the wise.” Perhaps most important, Kime learned to read at the diagnostic clinic at Yeshiva University. The clinic also was instrumental in getting Michael accepted by New York’s prestigious Little Red School House.



Good defense: *Kime and his little sister “Granny.”*

Meanwhile, the activities and work dedicated to improving the life of black Americans had made Harlem one of the most exciting places in the country. Because of its history and sheer numbers of people, Harlem became the symbolic headquarters of the civil-rights revolution, a place every major politician and figure sympathetic to the cause came to to pay homage and tell its citizens things were going to change.

Change had happened elsewhere. No longer were the great majority of local households at the bottom of the economic pyramid, as they had been in 1950, when 75 percent of New York families had reported incomes of less than $5,000. By the late sixties, the poor made up less than 50 percent of the city. The top income bracket totaled 20 percent, not the 4 percent of twenty years before. Still, in the late 1960s, only one out of ten black families earned more than $15,000; 70 percent had incomes of less than $10,000, though that figure was only 43 percent for whites.

In the late sixties, the 122,000 people packed into the 50 blocks of central Harlem saw the lives of many improving, and they listened to those who brought hope. Kime knew his family was poor, knew the importance of “Mother’s Day,” when welfare arrived, and he listened to them all: Stokely Carmichael, Rap Brown, Martin Luther King Jr., and Malcolm X, whose poster hung over his bed.

Kime rushed to the site of Malcolm’s assassination when he heard the news on the street. The day he turned eleven, Dr. King was killed. That night Kime ran through the glass, looted the supermarkets and camera stores, grabbed bottles of liquor—which he sold to teachers the next day—and threw rocks at the cops as buildings burned around him. Four years before, when Harlem rioted for two days, it had been exciting to seven-year-old Kime. This time, he threw rocks in anger.

Later, Kime realized it was the deaths of those men and what he was learning about other black leaders—Paul Robeson, W. E. B. Du Bois, Marcus Garvey, A. Philip Randolph—that convinced him to make something of himself. Black pride demanded he owed those men something more than sympathy and storefront dreams. They had caught his braggedy little self, caught him wrong, trying to be slick and quick, but he was going to grab an armful of straighten-up-and-fly-right.

By the eighth grade, Kime had done well enough to join the Special Progress Class of advanced students at Frederick Douglass. His science-fair project on metals oxidation won an award, and he became a star of the school’s basketball team. His daily routine seldom varied—school, three hours of studying, then the After School Center for basketball practice, ignoring along the way taunts of “checkerboard square” and “books only bring you chump change” from friends already making hundreds of dollars a week with dumbfounding ease carrying pistols for dope dealers or working as corner “steerers,” directing heroin users to junkie covens.

Kime had an example to follow as well, familial proof that scholastic perseverance paid off. Michael had done well at the Little Red School House and now attended the Pomfret School, in Connecticut. In the early 1970s, grants were available, and prep schools were looking for promising young disadvantaged students from ghettos. Kime wrote letters to Georgetown, Hotchkiss, Lawrenceville, Dwight, York, and Maine Central Institute. M.C.I. was the first to reply. Could he see the headmaster, Edward Stanley, at the Sheraton-Russell hotel?

Dressed in his one suit and carrying his scholastic records and science awards, Kime asked for Mr. Stanley at the hotel’s front desk. He was told deliveries were handled through the rear entrance. He briefly forgot one of his cardinal rules—“I stay mad to keep from getting mad”—and unloaded an arsenal of abuse. There was enough indignation and nervous energy left over for him to persuade Mr. Stanley to grant him a four-year scholarship. In his last year at M.C.I., Kime considered basketball offers from the Universities of Maine and New Hampshire, Bowling Green, and Tufts before choosing Boston College.

EARTHA HOLMAN AND HER FAMILY STAYED ON 134TH Street throughout the fifties and sixties although almost a dozen public-housing projects had been built in Harlem through a new government program called urban renewal. They moved next door—once again “topside of the rock pile”—after five-year-old Kime started a fire by knocking over a candle. How many bedrooms? “Every room’s a bedroom,” Eartha would say.

was told deliveries were handled at the back door…”

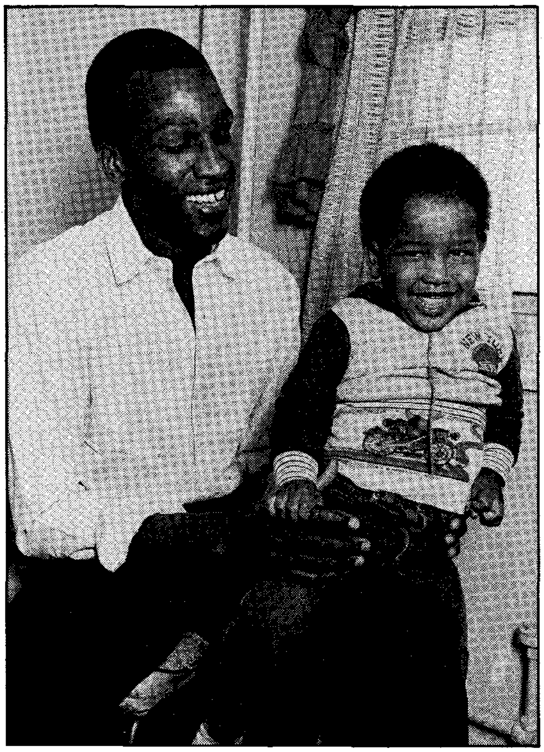
She held them together through the years by nursing at the Jewish Memorial Hospital, working at J.B.'s Grocery, clerking at the Census Bureau and the Department of Social Services, occasionally cleaning for the well-to-do south of Central Park. Eartha always took her own clock on those maid missions. More than once she had caught the lady of the house putting hers back. In between jobs they lived on welfare and food stamps.

By 1970, the block where the Holmans had lived for almost 30 years had become battered and sorrowful and dangerous. Too many rats, despite the thick layers of lye spread around the baseboards and the orange poison on slices of bread. Traps worked best, but they also caught baby Holmans. Outside there were too many old men high on Thunderbird, too many young men shooting up, too many strangers and not enough friends.

So in June 1970 they moved to Drew-Hamilton, a project ten blocks north, Apartment 16A, high up in the overwhelming middle of things. Unlike the tenement, it was safe and anonymous. Nobody stuck his nose in your business, but no one cared about you, either. Four months after settling in, Leatrice had a baby, a son named Welling but called "Junior" by the family. Like her mother before her, she was sixteen and unwed.

Leatrice had remained close to her mother, helping around the house, learning to cook, baby-sitting, and doing chores, while Kime was hopping subway turnstiles and riding all the way to Coney Island or stealing rich kids' bikes in Central Park, stripping them, and selling the parts. "Momma Lea," the natural mother, now would have to work harder and hold more jobs than anyone.

When she became pregnant, she dropped out of the eleventh grade at Fashion Industries High School and went to Brooklyn for classes at a school for unwed mothers. She wrapped Christmas presents at Saks, worked as a clerk and secretary, and, after receiving her high-school equivalency diploma, got into Mercy College, in the Bronx.



Next generation: *Kime with nephew Pea-Pie, two.*

"I went from child to adult after Junior was born. I didn't have a teenage life, and now I'm 27 years old," said Leatrice in her office at the James L. Varick Community Center, in Harlem, where she works as an outreach secretary. "But I'm happy because of my son. I raised him alone with no help, and I don't need it now. If it happened again, I would do it the same. It's rough and hard but not all bad. When I got the blues, something he does or says picks me right up," Leatrice said, smiling.

"Like my grandmother, I'm a spiritual person. I've been studying to become a Catholic and will join Saint Charles on Easter Sunday. I've had tragedies in my life, and I find it easy to talk with the fathers. My astrological sign is the Healer. If you give me a nickel, I'll give you a dime."

Leatrice gave her brother Calvin, 23, more than a dime when he needed money for registration fees at William Paterson College, but she couldn't help when federal budget cutbacks canceled his two-year loan. Now Calvin's back at home, and jobs are scarce. She helped brother Julian, seventeen, study electronics, but he gave that up. Now he works as a floor finisher.

Aaron, eighteen, got some help from Kime, who arranged interviews for him at several prep schools. Aaron rode the bus to Bath, Maine, where he impressed the headmaster at the Hyde School and won a four-year scholarship.

FOR MOST KIDS IN HARLEM, THE FIRST HUMAN BEINGS to move out of the monolithic mass of white people and assume some sort of identity are policemen and teachers. It was different with the Holman children. Through the Fresh Air Fund program at Saint Philip's Church, they spent part of many summers with white families living in rural areas. One year the whole family stayed two weeks with a couple near Burlington, Vermont.

It was Aaron who loved those trips most. He first stayed with the Johnson family, who farmed near Northwood, New Hampshire, when he was eleven, and he kept going back.

"I still keep in touch with them," said Aaron, driving through Harlem one afternoon. "Mr. Johnson taught me about the land. We worked with his 250 cattle, and I baled hay and did all the usual farm chores. Yeah, it made it easier when I got to prep school, since there were only nine blacks in my graduating class of 60.

"But it wasn't only whites I learned about at Hyde," he continued. "The differences among black guys from around the country were amazing—clothing differences, strange slang, how they thought about the world. Discussing pro-basketball players always was the common ground. And kids elsewhere were always in awe of Harlem. I was supposed to know everything about life just because I had grown up there."

Aaron did well at Hyde. He earned nine varsity letters in three years playing football, basketball, and lacrosse; headed several school organizations; and, after graduating last May, appeared as the leading vocalist in *America's Spirit*, a variety show that toured the East during the summer. Since September, Aaron has been living at home and working in a bakery to save money for college in the fall.

"When I was younger, the whole idea was to get a college degree and get out of Harlem. Now I want to give something back to the community, especially to the kids. That was something you do at Hyde. Your last year you are required to work with community services in Bath—nursing homes, Big Brother–Big Sister groups. New York schools should do that in Harlem."

FROM THE BEGINNING THE HOLMANS HAVE HAD TO depend on one another, an interlocking of love and necessity, each one of them stooping at some time to clutch an anxious hand. Only one of Eartha's children was lost to the street, one who waved away everyone's attempts to help, who broke his mother's heart.

"Eric was always different," said Reggie Knox, who had seen all but Mike and Leatrice pass through his school. "He never

“. . .Everything goes down but prices and trouble. . .”

showed any emotion, wouldn't respond to anything. Whatever you gave him, he would go along with. Nothing bothered him, but nothing elated him—an introverted child. Often in big families like the Holmans' you see one child completely unlike the others. That was Eric.”

Leatrice remembered her brother as a quiet kid who rarely smiled. “You thought something was wrong when you looked at him.” To Aaron, he was the family's best basketball player “for his size.” Two of the larger trophies in the Holman living room belong to Eric. “All he wanted to do was play basketball,” said Kime, “but he got mixed up with the wrong people. He believed his friends more than his family.”

Eric was first arrested when he was thirteen. During the next five years, fifteen more charges followed, for assaults, robberies, weapon possession, but never a conviction. Investigators at the time said that Eric had long been involved in Harlem's drug trafficking and warfare and that recently he had hired himself out as an enforcer for several dealers. Harlem cops called him “The Runt,” a five-foot-two-inch teenage killer who wore a bulletproof vest and called himself “Frank Nitti,” after the man Al Capone called “The Enforcer.”

Two years ago Eric was indicted for killing five people over a ten-month period. Police said he had shot Willie Washington twice in the back on a stairwell in an abandoned building. Jasper McGhee died in the same building, shot in the chest; Eric Grant was shot in the head in an apartment on West 141st Street; Juan Rivera died of a gunshot wound in the chest a block away; the last victim was an angel-dust dealer named Vincent Kitt, who was shot four times in the back on Eighth Avenue, near the St. Nicholas projects. In 1981, Eric was convicted of Kitt's murder and sentenced to 25 years to life. He is now No. 81-B-1204 in Attica Prison.

KIME SAT IN THE BLEACHERS AT HUNTER COLLEGE High School watching nine members of the Head-Hunters, the school's girls' basketball team, loosen up before playing the team from A. Philip Randolph Campus High School, at City College. Wearing number 12 (the same number he had worn at M.C.I.) and playing guard for the City College H.S. Cougarettes would be his younger sister, Valencia, sixteen. Everyone called her “Granny,” a name Kime had given her as a baby because she resembled an old lady.

Granny and her teammates, “Bernie,” “Little C.,” “Lizzie Liz,” “Pia,” “Toni,” and “Angie,” were late, and, after shedding Sony Walkmans, watches, rings, down jackets, books, and street shoes, they went on the floor. They won the jump and scored the first basket. Fake, shake, twist in midair, hesitate, fast-break, arch to score, bend your body, float through the middle, dribble out the back door and around the back, get a grip on your game, and go strong. The girls revved up and raced back and forth in spurts of energy briefly halted by whistle blasts.

Kime screamed commands to his nervous sister. “Can't dribble through a zone—pass the ball, pass the ball. Hands, defense, hands. Hustle, Val, hustle!” Valencia scored the last basket before halftime, but the HeadHunters led 26-18. “Cam-*pus* dee-*fense!*” shouted Valencia's team, after the halftime huddle. But the better-organized, larger Head-Hunters pulled ahead. Buzzer. Score: 53-39.

Valencia will finish next year, in her school's first graduating class. Her grades are good, especially in languages, and she has dropped violin and ballet to concentrate on basketball. She hopes to improve enough to receive an athletic scholarship, which she feels is her best chance at getting into college. The grants, scholarships, and loan programs her brothers used to continue their educations will be scarce in the next few years. Sixteen was the age at which the other two women in her family had dropped out of school and had a child. That was not her plan.

IN APARTMENT 16A, EARTHA HOLMAN EXAMINED AND fiddled with her first new stove and refrigerator in sixteen years while she thought of Ronald Reagan. Most black people don't bother too much about presidents. The way they moved in and out was like changing boyfriends. One man moves out, another moves in. He brings in his stuff, his rules, his friends, and everything goes on just as before. Things don't get any better or worse with the new man around.

But this man was different. Unlike those phony liberals who spent all their time sweet-talking you, giving you s--- and baptizing it with sugar, scattering promises like snowflakes, there was no doubt about this president. In both deed and explicit, spirited language, Eartha Holman felt, allotting no area for hope to stir, no room for doubt, Ronald Reagan had declared war on the lower class, the disadvantaged, the culturally deprived, the hard-core unemployed, the underclass—all those folks like herself who used to be called poor people.

Most of her life she had lived right on the government's poverty line (in 1980, $8,414 for an urban family of four), and she is that one in every eight Americans now living below it. She knew all about the proposed cuts in food stamps (already cut from $117 a week to $83), Aid to Families With Dependent Children, and Medicaid; the rent hike that would affect her and over 30,000 other Harlemites living in public housing; the cuts in job programs, education grants, old-folks' centers. But it was when she learned that Reagan would end replacements of sixteen-year-old refrigerators and gas ranges that she got mad.

“This place is going to blow up soon, maybe this summer,” said Eartha, sitting down and glancing over at Kime. “What little people have had is being taken away. I've told my children all these years, when you have hope, you have life; when you lose hope, you have nothing.”

Kime sat and played with the youngest Holman, two-and-a-half-year-old Calvin Junior, “Pea-pie.” His father's nickname is “Peanut.” “A very expensive one-night stand,” Eartha had said about Pea-pie, but admired her son for choosing, unlike his father, to raise the child himself. “Mother's baby, father's maybe,” said Peanut with a smile. Pea-pie threw a rubber ball at Kime and looked around for his father.

The apartment slowly filled up as members of the family came and went. It seemed more like a youth hostel than a home. Every room was still a bedroom, especially since Leatrice and Welling had moved in, after the third burglary at their Bronx apartment. Only Michael had escaped Harlem. He had graduated from Tufts and gone to work for an insurance company in Washington, D.C.

Kime picked up Pea-pie and looked out the window facing Colonial Park and the old Polo Grounds and thought of his future family. What did his girl friend of four years, blond Karry Gebhardt from Wisconsin, think of Harlem? If they married, could she, Eartha, his brothers and sisters make a life together?

The family had survived, neither hopeful nor hopeless, despite the junkies and abandoned buildings, the headaches, bill-aches, and child-aches, and they would be there long after Ronald Reagan had gone home. People at the bottom have always had the power of nothing-left-to-lose. Maybe that was how they had done it. Smiling, Pea-pie pointed to a cloudburst of pigeons that suddenly flashed by. To him, the world had just begun. ■

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Conquering Pain

New Treatments, New Hope · By Melinda Blau

BIOFEEDBACK

Flashing lights and flickering dials signal subtle muscle, skin, and vascular changes, allowing the patient to master the mechanisms of her pain.

THROBBING, STABBING, PULSATING, aching, burning, torturous, agonizing, racking, excruciating, insufferable, grueling, intolerable. The English language has pain down to a science. Unfortunately, doctors don't.

In the war against disease, the medical profession has an impressive armory—computerized scanners and electrical implants and space-age replacement parts, laser surgery and other exotic techniques, not to mention a pharmacopoeia of wonder drugs. But for all these advances, medical miracle workers have given scant attention to the most common complaint and the most frequent cause of disability and suffering: pain.

The encouraging word is that medicine is finally beginning to take pain seriously. There are now several centers in New York where practitioners are concerned specifically with the relief of pain—no matter what the disease or cause behind it. "Where to Take Your Aches and Pains" (page 33) describes these special pain facilities in detail.

The not-so-encouraging word is that while pain is the focus of increasing attention, the science of treating it is still in its infancy. Many doctors are unable or unwilling to deal with pain as such—after all, they were trained to cure disease, not symptoms—and many are unaware of the city's various pain facilities. In fact, one New York woman was sent to Seattle by her doctors because, they told her, there was no place in the city capable of dealing with her pain. Even when patients try to find help on their own, they frequently end up in the wrong hands. A person doesn't need a license to hang out a shingle that says PAIN EXPERT— and there's a lot of money to be made from suffering.

To be sure, researching the pain circuit—which ranges from private practitioners to "pain clinics" (where teams of specialists try everything from aspirin to acupuncture), to psychiatrists who use hypnotism and biofeedback, to chiropractors, physical therapists, and exercise experts—is a lesson in confusion. Undoubtedly, it's even more frustrating if you're actually in pain. Trying to wade through the jargon and to sort out the different and often conflicting philosophies and approaches is enough

Photographed by Ken Regan/Camera 5. Illustrated by Elaine Grove.

to put even the strongest stomach into spasm.

In fact, that's often what happens. Consider "David," who suffers from lower-back pain, which, with headaches, is the most common complaint:

David goes to an internist, who prescribes tranquilizers, ice packs, and bed rest. The pain doesn't go away. A second internist prescribes a different drug, says moist heat is better, and suggests exercise. Confused and still in pain—even though neither doctor knows why—David goes to specialists. An orthopedic surgeon suggests traction; if that fails, disk surgery. An anesthesiologist offers to numb the pain with a nerve block. And when a psychiatrist hears that David wishes his boss would get off his back and that he thinks of himself as someone who carries the world on his shoulders, he deduces that David's pain is a symptom of emotional disturbance and suggests therapy.

David's life starts to fall apart. He constantly calls in sick; he stops making love to his wife; he's irrational and antisocial, alienating his family and friends. He begins to gain weight and drink more than he used to, and becomes increasingly dependent on painkillers. He is morbidly depressed. And his back hurts more than ever.

THERE ARE 50 MILLION AMERICANS like David, victims of chronic, intractable pain, many of whom are depressed, drug-dependent, and desperate. Unlike acute pain, usually an early warning of disease, treatable, and short-lived, chronic pain is not just a symptom—it becomes the disease. It may be there as the result of pain that lingers long after the original cause has disappeared, or of painful diseases, such as cancer and arthritis—or have no apparent cause.

Dr. John Bonica, professor of anesthesiology at the University of Washington and founder of the Multidisciplinary Pain Center, in Seattle, spearheaded the movement to recognize pain as an entity unto itself. Bonica and other pain specialists are alarmed by an epidemic of pain throughout the industrialized world. Americans, and especially stress-laden New Yorkers, contribute substantially to the figures.

"Nearly one-third of the population has persistent or recurrent chronic pain—and of those, one-half to two-thirds are either partially or totally disabled for periods of days, weeks, or months, and sometimes permanently," reports Bonica. He estimates that pain results in the loss of some 700 million workdays a year and costs the public close to $60 billion a year—in litigation, in compensation, and, mostly, in search for relief.

The staggering numbers pale to insignificance when the "cost" is measured in terms of human suffering. It's incalculable—and, worse, often unnecessary.

Take the case of "Janet," a woman in her early twenties with a vague pain in her face. Her dentist advised root-canal work. The pain persisted. She was referred to an oral surgeon to have the tooth extracted. The pain got worse. An ear-nose-and-throat man operated next, scraping out the sinus cavity in the area above the tooth. After surgery, a massive infection developed. Janet had an allergic reaction to the post-operative antibiotics, which caused phlebitis—extremely dangerous in the face because of its proximity to the brain. Three years, thousands of dollars, and five operations later — done by different specialists in several of New York's more prestigious institutions—Janet was addicted to Demerol and plagued by recurrent epileptic-like seizures. She is still in pain. The doctors at the pain clinic where she gets weekly nerve blocks that allow her some relief speculate that the problem wasn't in her tooth after all; it was in her jaw.

Janet's story is a dramatic, although not uncommon, illustration of why chronic-pain patients have, as one physician put it, "slipped through the cracks." Doctors practice in the isolation of their private offices, treating patients with the tools of their particular specialties. Compounding what John Bonica calls this "tubular vision" in the medical profession, the specialists don't compare notes or join forces; often they don't even realize whom else the patient has seen or what's already been done. Every expert has his or her personal biases and therapeutic preferences, and sometimes they become impatient with pain—especially when there's no observable pathological reason for a person's complaint.

Doctors are used to treating "parts" or "systems." But pain is a complex phenomenon that must be viewed in terms of the whole person, not just the site of the pain. Who you are—your age, sex, life-style, economic status, cultural background, and, most important, emo-

Dr. Herbert Spiegel and patient.

HYPNOSIS

The strain of pain is mainly in the brain. In a trance state the mind is highly focused and can change painful sensations into a tingling numbness.

tional and psychological makeup—is just as important as where you hurt.

WHAT IS PAIN?

DOCTORS TRY TO QUANTIFY pain. After all, only if it can be measured can it become a science. Patients may be asked to rate their pain or to respond to a questionnaire, such as the one developed at McGill University, which lists various adjectives—"mild," "discomforting," "distressing," "horrible." But what really counts is how the person deals with pain.

Dr. Edith Kepes, who directs the Pain Treatment Center, at Montefiore Hospital, says that she and her staff pay close attention to certain "objective elements"—the patients' daily activities, how many hours they sleep, how much time they spend in bed. The longer a person evidences "pain behavior," the harder it is to change it. "We've found in reviewing our results of treatment over the years that patients who have had pain more than five years have lower rates of success," she says.

According to David Richlin and Leonard Brand, the physicians who co-direct the Anesthesiology Pain Treatment Service, at Columbia-Presbyterian, there are several characteristics that make people susceptible to the chronic-pain syndrome: low motivation, poor self-image, lack of pride in accomplishments, dependency problems. Most significant, there's usually a "secondary gain"—the person gets a lot of attention and is able to avoid responsibility. In other words, it pays off to be sick—literally, if workmen's compensation or disability benefits are involved.

New York City internist Herbert Berger observes, "For more than half of all patients in chronic pain there's no organic disease." Other clinicians not only support Dr. Berger's estimate but think it is "conservative."

The emotional factor is clearly defined by the International Association for the Study of Pain: "Pain is always subjective.... If [patients] regard their experience as pain, and if they report it in the same way as pain caused by tissue damage, it should be accepted as pain."

Because medical science is finally beginning to accept the mind-body connection, many doctors are taking a second look at pain patients who've been harshly labeled "hypochondriacs" and told, "It's in your mind." In all fairness, who's to say that pain "in the mind" is not pain? The truth is, we don't even have a thorough understanding of the *physiological* nature of pain.

We do know that there are countless filament-like nerve endings that are especially sensitive to potentially painful stimuli and respond by sending electrical impulses to the brain. How you deal with these signals depends on who you are emotionally and how the neurological connections and chemical reactions in your body mediate these messages.

The oldest, most widely held model, the "gate theory," suggests that the spine controls the flow of nerve messages to the brain. The "gate" is composed of special nerve cells in the dorsal horn, which is the row of entry points all along the spine where messages from the body are gathered before being sent via the spinal cord to the brain. When you're in pain, the gate is open, sending the alarm. Classically, treatments based on the gate theory aim simultaneously to load the spinal cord with other signals by means of electrical stimulation or vibration, so there can be no room for the pain messages to get through. It's like making a six-lane highway into three. Perhaps that's why you tend to rub whatever hurts you.

GOOD AND BAD DRUGS

MORE RECENTLY, REsearchers have discovered that chemicals produced in the body also play an important role. Endorphins—the brain's natural opiates—may hold the key to pain control. For example, it is believed that acupuncture relieves pain by stimulating the brain to produce endorphins.

Drug companies are working feverishly to develop new analgesic drugs—painkilling "agonists" that imitate the body's natural opiates, as well as "antagonists," substances that bind to receptor molecules in the nervous system, where they act as "roadblocks" to pain messages.

In the search for better analgesics—the mainstay of the medical profession in the treatment of pain—researchers have also looked at prostaglandins, chemicals in the body that, among other things, control the activity of the involuntary (smooth) muscles, as in blood vessels and the intestines. We know that some people produce excessive amounts of prostaglandins—for instance, women who suffer from dysmenorrhea (painful and debilitating menstrual cycles), which affects one woman in ten. New analgesics on the market, such as Zomax (zomepirac), are extremely effective because they inhibit the release of prostaglandins. Researchers are also working on drugs that will affect *specific* prostaglandins, which means you could take a pill that would act exclusively in places where it's needed in the body.

Interestingly, some of the "new" drugs for pain have been around for a while—for other purposes. When doctors began prescribing Inderal for angina and high blood pressure, patients reported that their migraines went away. They found that Motrin and Indocin, anti-inflammatory agents used to treat arthritis, eased pain as well, even when there was no inflammation. Periactin, an antihistamine, and Dilantin, used with epilepsy patients, also work as analgesics.

"Serendipitous findings like these are often the most exciting in medicine," says Dr. Ronald Dougherty, comparing them to Fleming's discovery of penicillin. Eight years ago, Dougherty, an M.D. in Syracuse specializing in alcohol and drug rehabilitation, found that many of his patients were also suffering from chronic pain. "Fifty percent of the people in chronic pain take one to five drugs, 40 percent abuse drugs, and 25 percent are addicted to their medications, meaning that if they stop they'll experience all the classic withdrawal symptoms."

Dougherty's experience is mirrored in pain clinics throughout the country. While there's an important role for medication in the treatment of pain, drug abuse is another story. Patients often visit five or six doctors; no longer in search of a cure, they want prescriptions. Valium, Percodan, and codeine seem to be the favorites. It's not that patients enjoy taking the drugs—on the contrary, several surveys have shown that most patients, even those with cancer, worry about taking so many medications—but they desperately want relief.

At pain clinics, after a patient is slowly weaned from narcotics, non-addicting analgesics are prescribed. Sometimes antidepressants, like Elavil, are also needed to break the "vicious pain cycle"—pain leads to depression, which in turn leads to more pain and more depression. The experts agree that even aspirin should never be prescribed P.R.N., "as needed." It should be taken on a regular basis, prophylactically, before the pain starts. This limits the patient's anxiety about medication and maximizes the effect of the drug.

With cancer patients, the picture changes in one respect: For those in moderate to severe pain, narcotics, such as morphine, are often prescribed. "It's unfair to say it doesn't matter if a terminal patient becomes addicted," says Kathleen Foley, director of Memorial Sloan-Kettering Cancer Center's Pain Clinic. "In fact, they rarely do." Several physicians concurred with Dr. Foley and also pointed out that there's a difference between dependence and addiction. A patient may become dependent on a drug to relieve pain, but only when the acquisition of the drug becomes the person's major focus is he or she considered "addicted."

In the past there has been a great deal of controversy over the legalization of heroin for cancer patients. Supporters, such as the National Committee on the Treatment of Intractable Pain, believe that it's more effective than morphine, since it can be given in smaller doses and is more soluble. Its euphoric effect is also beneficial in raising patients' spirits. To them, another important question is, why shouldn't cancer patients be allowed to have *any* analgesic they want that might relieve their pain? However, because of the profound social and economic implications of legalizing heroin, other alternatives have been sought. Dr. Foley makes an important point: "The fact is, patients aren't getting adequate relief, because physicians don't know how to use narcotic analgesic drugs effectively." Hydromorphone, like heroin, is more soluble than morphine and is effective in smaller volume.

Because people metabolize medications differently, the correct dosage of a given drug for a particular person is not automatically apparent. Most drugs require a trial period. Unknowing doctors can also cause unnecessary pain if they're not aware of the effects of combining various drugs, or of switching from one to another.

Given properly and judiciously, analgesics can relieve pain, and antidepressants can lift patients' moods, enabling them to function again. But drug therapy should never be The Answer.

THE KNIFE, AND OTHER PAIN BLOCKS

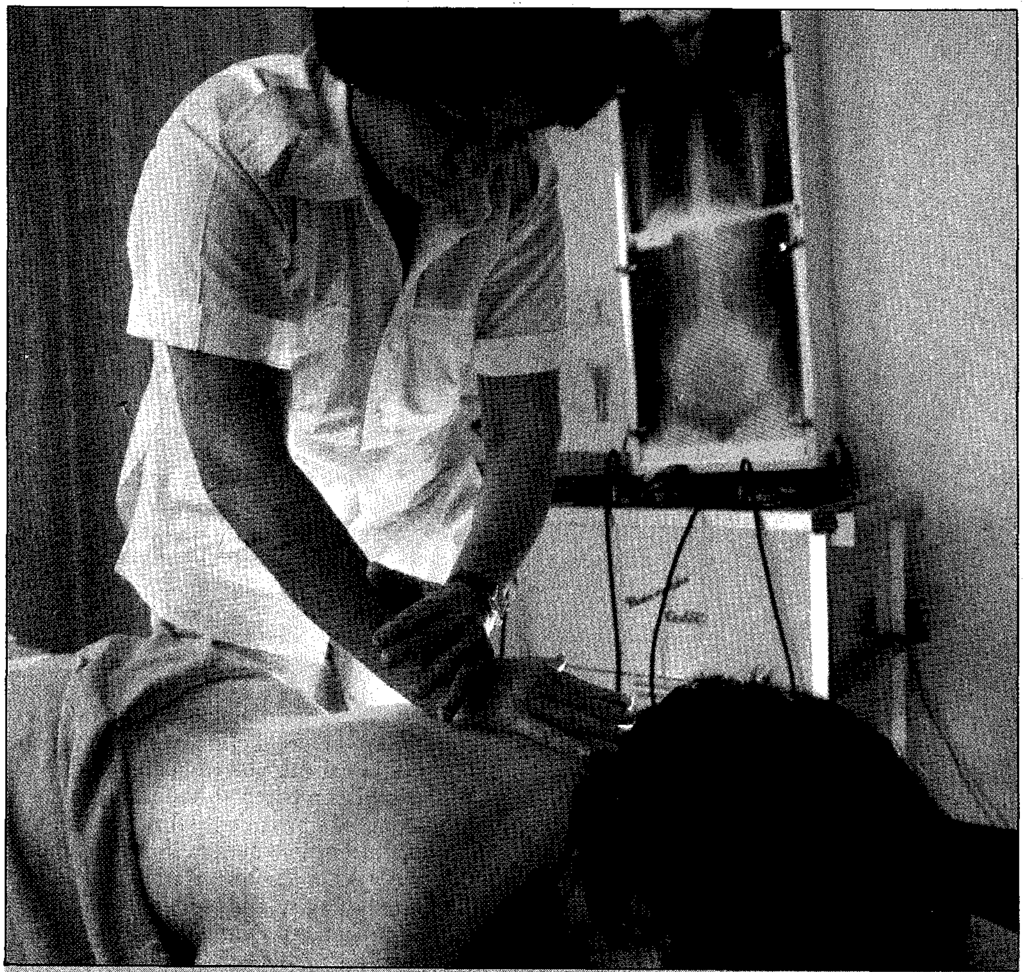
THERE ARE SURGICAL OPERATIONS in which particular nerve fibers in the spinal cord or other parts of the body are cut, or where electrical implants are inserted and then controlled by transmitters outside the body to compete with pain messages to the brain. But surgery should be the last resort. Because so little is known about the mechanisms that cause pain, patients who've agreed to these measures may still find themselves in pain, and with other complications. Tragically, the person for whom pain surgery is recommended has probably already had too many, or unnecessary, operations.

Nerve blocks are often used to conquer severe, intractable pain. Either a local anesthetic or another type of chemical—a steroid or alcohol—is injected into the area suspected of controlling the particular pain syndrome. The result is total numbness and, assuming the physician gets the right spot, no pain. Depending on what's used and where it's done, the effect can last hours or days—or forever. Although these procedures are widely used, especially in pain clinics, after people have already tried most other pain-relieving approaches, there can be complications from the drugs or damage to muscle tissue.

"Trigger points"—tender areas in muscles that explode with pain when touched—are also treated with injections of local anesthetics or cortisone, or by "needling," rotating an acupuncture needle in the area. They're believed to be muscle tears, or perhaps accumulations of nerve cells. Although no one is certain, it is known that trigger-point therapy, like nerve blocks, can be helpful in a number of muscle and nerve disorders where more conservative pain relief has failed.

ELECTRICAL RELIEF

A MORE RECENT DEVELOPMENT than the electrical implant, which is used only very infrequently nowadays, is a portable electrical device worn outside the body. Its electrodes are placed either at the site of the pain, on trigger points, or along related acupuncture meridians. The battery-operated gadget (one company modeled its version on a tampon carrier) provides what is called "transcutaneous electric nerve stimulation," or TENS. In other words, it sends electrical impulses to the area. TENS, a kind of electronic aspirin, must be prescribed by a doctor. It's widely used in rehabilitative medicine, by physical therapists, and in



CHIROPRACTIC *Dr. Mystical Del Giorno at work.*

Adjusting a misaligned spine eases pressure on nerve endings and relieves painful muscle spasms.

pain clinics, often with remarkable results. Sometimes the relief is short-lived. As with drugs, the body learns to tolerate the effect. You can rent a machine for a trial period ($75 to $125 a month). The purchase price is between $550 and $650, and many insurance companies will reimburse the buyer. No one is absolutely sure why TENS works when it does—both the gate theory and endorphin research have been used to explain it—but it has never been shown to have harmful effects.

Physical therapists, who've been in the business of relieving pain since long before it became the "in" thing to treat, use TENS and a variety of other electronic techniques. Joseph Kahn, a physiotherapist in Hicksville who teaches electrotherapy at the State University of New York at Stony Brook, says, "With the exception of TENS, which entered the field in the early seventies, none of the modalities are new. Success, it seems, is mainly a matter of technique rather than theory." Among the other methods are: iontophoresis, which involves introducing analgesics and other chemicals through the skin using electrical current; ultrasound, which is high-frequency sound used to reduce spasm; and diathermy, which is high-frequency radio waves that produce heat in the muscles, soothing them without heating the body surface.

BED REST OR EXERCISE?

EXERCISE—EITHER DONE "PASsively," by having another person, such as a physical therapist, move your limbs for you, or done actively on your own—is widely recommended by pain clinics, not only for its effect on the body but for the psychological benefit as well. Joining a health club or enrolling in an exercise class gets the sufferer out of the house and, just as important, mingling with people. In some cases, like the Y's "Back Care and Posture" class, misery has company. Movement also does a lot of bodily good. According to Sandra Lotz Fisher, director of fitness and health at the 53rd Street Y.W.C.A., "80 percent of the people who have back problems can be cured through exercise—the rest can be eased to some degree."

Dr. Hans Kraus, a specialist in physical medicine and rehabilitation who treated John F. Kennedy for his lower-back pain, is a strong advocate of exercise. In his most recent book, *Sports Injuries,* Dr. Kraus recommends "MECE not RICE." RICE is his acronym for what most physicians recommend for acute strains and sprains: rest, ice, compression, and elevation. MECE, on the contrary, stands for movement, ethyl chloride (a cooling spray that acts like a local anesthetic), and elevation. Says Dr. Kraus, "Rest doesn't promote healing—movement does."

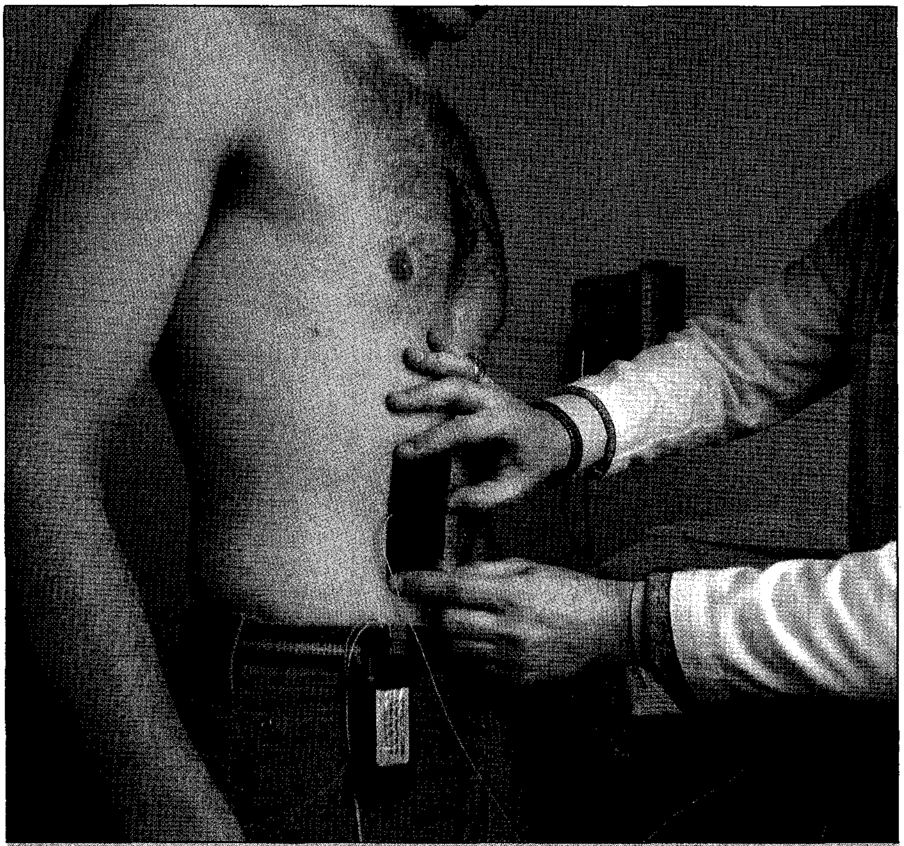
THE CHIROPRACTOR

MANY CHIROPRACTORS RElieve muscle tension using large electronic stimulators that work like TENS. Some also use diathermy and ultrasound. But the mainstay of the chiropractic technique is spinal manipulation—"adjustments" that realign the spine, thereby relieving pressure on the nerves. At a good chiropractor, an initial workup usually includes a hands-on examination, an X-ray, and an evaluation of the person's nutritional picture, drug and alcohol intake, work habits, and levels of stress. "If we find that the problem is caused by an underlying pathology, we'll refer the patient to an M.D. for treatment," emphasizes Dr. Mystical Del Giorno, a Manhattan chiropractor.

Forty million Americans go to chiropractors—it's the second-largest healing art—but many doctors are quick to criticize, saying that not all diseases are related to misalignments of the spine or lack of normal nerve function. Dr. Del Giorno is amused by M.D.'s who "don't believe in" chiropractors: "What are we—tooth fairies? No one asked them to *believe* in us—we exist!" She also points to the fact that if malpractice-insurance rates are any reflection of the danger of a particular method of healing, "ours is minimal compared to theirs."

Not all physicians bristle at the thought of their patients' visiting chiropractors. Dr. Thomas Kantor, a leading rheumatologist affiliated with N.Y.U.'s Comprehensive Pain Center, sees many arthritic patients who've been to chiropractors. "Whether or not the chiropractic approach is a sound one, there are a lot of very bright chiropractors." He advises patients to try six visits. "If you're not getting better, or if you're worse, then it's hurting you."

Dr. Del Giorno says it usually takes at least three months to realign a spine,



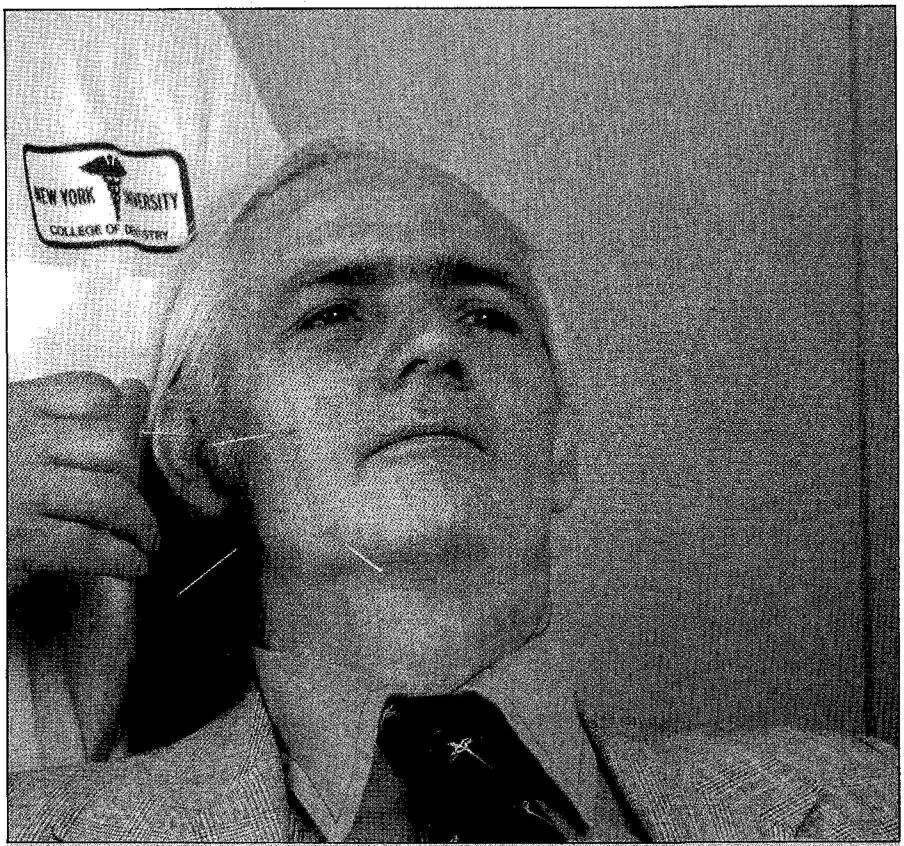
TENS

Transcutaneous electrical nerve stimulation acts as an electronic aspirin, transmitting impulses that compete with and blot out the body's pain signals.

longer in more difficult cases, but patients often feel better after one or two visits. "All steps should be taken before having nerve blocks or undergoing surgery. The sad part is when people don't include chiropractic treatment as one of those steps."

ACUPUNCTURE

Acupuncture and its noninvasive counterpart, acupressure, enjoy somewhat more acceptance than chiropractic among medical practitioners, but many doctors still respond to the claim that "it's been around for 6,000 years" with the comment "So have witch doctors." Still, many pain patients, even within the walls of our most hallowed medical institutions, are getting relief through this ancient healing art. The needles are placed in appropriate spots along the meridians, or energy pathways, of the body. The philosophy of the acupuncturist is to open up blockages of energy, restoring balance to the entire system, which in turn cures the disease and alleviates the pain. Acupuncture doesn't help everyone, but it has been used with success in almost every type of pain syndrome, from headaches and back spasms to the pain of cancer. What frightens some people away is the fact that they don't understand it—which might be a good reason to avoid many traditional modes of healing as well.



ACUPUNCTURE

Delicate, strategically placed needles bring relief by opening up blocked energy channels, say the Chinese, who've been doing it for generations.

HYPNOSIS

Hypnosis, a form of intensely focused concentration, has proved to be a valuable tool in pain control, allowing the mind to create a kind of inner analgesia. Dr. Herbert Spiegel, a New York psychiatrist and one of the country's leading experts in medical hypnosis, reports the case of a young cancer patient: "He's able to use the trance state to deal with the effects of chemotherapy. Because he's a rock fan, he decided to add background 'music' to the sensation of numbness that he uses to block out the feeling of pain." Spiegel explains that the boy is highly hypnotizable.

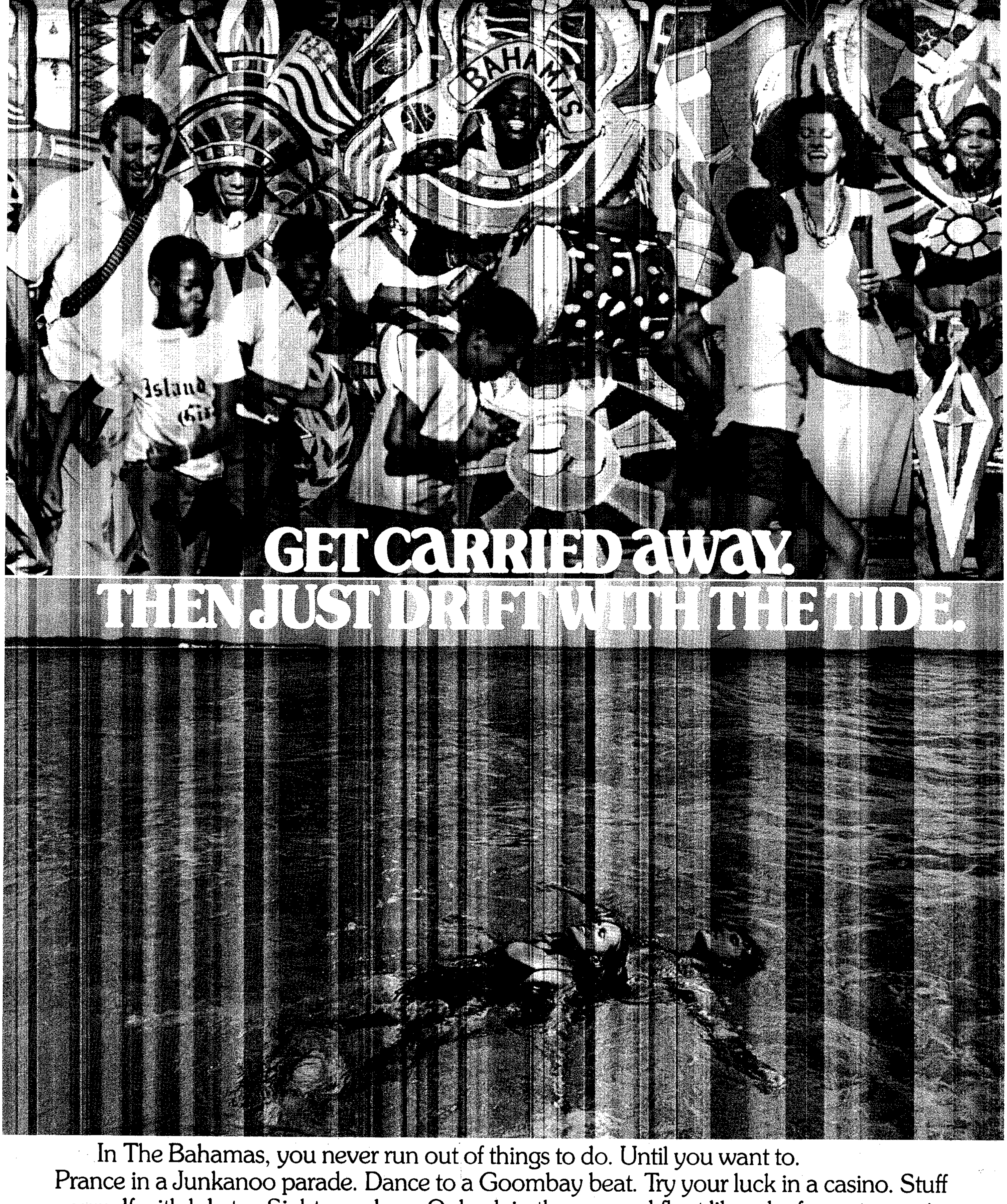
"Hypnosis is more of a science now that we've introduced the concept of first measuring a person's trance capacity and then tailoring treatment strategy accordingly." Dr. Spiegel gives patients the five-minute Hypnotic-Induction Profile, which measures hypnotizability on a scale of one to sixteen. One aspect of the test is the extent to which you can keep looking up while closing your eyes. Then you're "scored" on how well you respond to suggestion in the trance state and on your answers to questions about the experience. People on the high end of the scale—coincidentally, people who are also good acupuncture subjects—are able to put themselves into a trance state easily and can change feelings of pain into "a tingling numbness."

Dr. Spiegel laments our dependence on gadgets and chemicals: "One of the great therapeutic instruments is the mind. Of all the practical applications of hypnosis, nowhere is it more important than to alter our perceptions and to negotiate pain in the masterly way."

BIOFEEDBACK

Biofeedback also relies on the power of the mind, and in fact is recommended by Spiegel for patients on the low end of the scale. Kenneth Greenspan, the psychiatrist who runs the Center for Stress and Pain Related Disorders, affiliated with Columbia-Presbyterian, is a staunch supporter of biofeedback and a leading expert on stress. He uses the word "mastery" to describe the goal of treatment. By watching flashing lights or listening to bleeps that vary in speed and pitch as the machine "reports" subtle changes in body temperature, pulse, and other supposedly involuntary reactions, people can actually see and then learn to control what their environment does to their bodies. Dr. Greenspan has taught migraine sufferers how to relax tense forehead muscles and to raise the temperature of their hands—both of which have proved so effective in warding off oncoming attacks that many insurance companies will now reimburse migraine patients for biofeedback training. Also, in a study of cardiovascular cases done by Dr. Greenspan with New York Hospital's Hypertension Center, 80 percent of the patients who had biofeedback training were able to go off medication.

The significance of biofeedback is not the machine; it's the message: Put yourself in control. Doctor dependency has become a major addiction of our time—and the prevalence of pain is proof enough that we've all been on the wrong track. In the best of all possible worlds, instead of writing prescriptions and cutting out pieces of bodies, doctors would be like coaches, checking out the other team—disease—teaching patients strategies to beat the opposition, and then sending them out to win. ■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It's Better In The BAHAMAS

Where to Take Your Aches and Pains

LOOK AROUND: ONE OUT OF EVERY three people is in pain. Since that's the worst time to make a decision about where to get help, here is a list of excellent pain-treatment centers. Remember, yesterday's stress becomes today's psychic pain and tomorrow's suffering. The best time to act is before the pain becomes chronic.

COMPREHENSIVE CENTERS

AFFILIATED WITH LARGE HOSPITALS, these multidisciplinary centers are staffed by teams of specialists and have facilities, either within the institution or by referral, to treat most chronic-pain syndromes. They tend to get the really tough cases—people who've already suffered through unsuccessful treatments and who've had their pain for years.

Comprehensive Pain Center, N.Y.U. Medical Center. Established in 1958 as the Pain Research Group, this facility, according to its co-director psychologist B. Berthold Wolff, is the only truly comprehensive center in New York. Patients may be sent to one or more of the seventeen specialists who participate. "We use everything from behavior intervention to surgery," says Wolff. That includes what Wolff calls "more generalized tools"—biofeedback, acupuncture, and hypnotherapy. The initial workup includes pain diagnosis using a special physiological-pain test that measures threshold tolerance and endurance. The average patient has had 4.3 operations and has already seen 30 to 40 doctors, Wolff notes. One girl, aged nineteen, had had eleven back operations by the time this team saw and, finally, helped her.

530 First Avenue, at 32nd Street (340-6622); hours by appointment only. Initial evaluation and workup, approximately $800, depending on the case. By physician, dentist, or psychologist referral only.

Pain Treatment Center, Montefiore Hospital and Medical Center. Dr. Edith Kepes, an anesthesiologist, and her co-director, Dr. Norman Marcus, a psychiatrist, are the first to see patients, but they are also evaluated by other specialists in the complex. The treatment program, tailored to each case, includes drug therapy, trigger-point injections, nerve blocks, TENS, biofeedback, relaxation techniques, weight control, and psychological counseling. Dr. Kepes reported the case of a woman in her late forties who after breast surgery experienced terrible pain in her incision. The first step was helping the woman to accept that she was in fact deeply depressed and anxious. "Pain is respectable," Dr. Kepes points out. "Anxiety is not." The center put the woman on antidepressants, which helped her sleep and raised her spirits, and advised her to go swimming. Within a few weeks, she had gained weight and returned to work. Dr. Kepes emphasizes, "Chronic pain is where the suffering is out of proportion because of depression."

111 East 210th Street, the Bronx (920-4440); Tuesdays and Fridays 9 a.m. to noon. Initial workup (if you see both doctors), $200. By physician referral only.

Anesthesiology–Pain Treatment Service, Columbia-Presbyterian Medical Center. Under the direction of David Richlin and Leonard Brand, a wide variety of pain syndromes are handled here. Treatment may include withdrawal from drugs, followed by a program of non-narcotic medication and antidepressants; exercise, physical conditioning, and weight reduction; and non-surgical pain-relieving techniques, such as nerve blocks, TENS, and hypnosis. Strong emphasis is placed on psychological assessment and support. "We not only have to relieve pain," Richlin points out, "we have to change pain behavior." One woman who'd had burning pain in her foot for five years following an auto accident was helped by lumbar sympathetic-nerve blocks, and a sympathetic ear as well. The doctors "made her stop feeling sorry for herself." Today she's walking, and her mood is better.

161 Fort Washington Avenue (694-7114); hours by appointment. Initial workup, under $200. By physician referral only.

Pain Therapy Center, Maimonides Medical Center. This fifteen-year-old facility, under the direction of anesthesiologist Philip Sechzer, will see "anyone with chronic pain from the top of the head to the bottom of the feet." Migraine is the one complaint that is referred elsewhere. Sechzer confers on the initial evaluation; other specialists are brought in if necessary. Therapy includes nerve blocks, acupuncture, biofeedback, hypnosis, physical therapy, TENS, psychiatric and psychological help, and

Illustrated by Elaine Grove.

neurosurgery. Acupuncture has been quite successful here, especially with pain associated with inflammatory diseases, like arthritis.

4802 Tenth Avenue, Brooklyn (270-7182); hours by appointment; clinic hours Mondays 1:30 to 3 p.m. Initial visit, $75 to $150; clinic patients pay according to income.

SPECIALIZED CENTERS

THESE FACILITIES ARE OF TWO types: those that are multidisciplinary but focus on specific types and sites of pain, such as cancer and headache, and those where most of the treatment reflects a particular medical specialty.

Pain Clinic, Memorial Sloan-Kettering Cancer Center. Clinic director Dr. Kathleen Foley explains that the pain perceived with cancer is similar to other pain; the significant difference is the impact of having the disease. At Sloan-Kettering staff deals with three major categories: pain of the disease itself (78 percent are in this group); pain associated with procedures used to treat cancer, be it surgery, radiation, or chemotherapy (19 percent); and pain that's developed as a result of another disease unrelated to the cancer (3 percent). Sophisticated diagnostic tools help. For example, a man in his fifties who'd had chronic lymphocytic leukemia had recurrent pain after the disease had gone into remission. Naturally, he was frightened, but a CAT scan allayed his fear: The cause was an abscess in a muscle; it was drained and treated with antibiotics. Four years later, he is still in remission. The key, says Foley, is treating the pain early. Drugs, in varying strengths and combinations, are the mainstay of treatment; with some patients, narcotics are used. Nerve blocks, trigger-point injections, hypnotherapy, and TENS are also used if the patient's pain is localized, and when patients request it, they are referred to outside help for acupuncture or biofeedback. "In New York, patients are quite bright and affluent," Dr. Foley points out. "They show a preference for non-drug modalities. The problem is, we don't know the science." But, she adds, "we'll endorse anything that allows patients to feel in control of their pain."

1275 York Avenue, at 68th Street (794-7050); Tuesdays and Thursdays 1:30 to 4 p.m. Initial evaluation, $100. By physician referral only.

Headache Clinic, Mount Sinai Medical Center. Neurologist David R. Coddon uses two basic approaches in his clinic: preventive medicine and the treatment of acute attacks. For the latter, he often prescribes his "sleep treatment"—Compazine, Valium, and Amytal—which puts patients out for three to four hours. Coddon may give his intravenous

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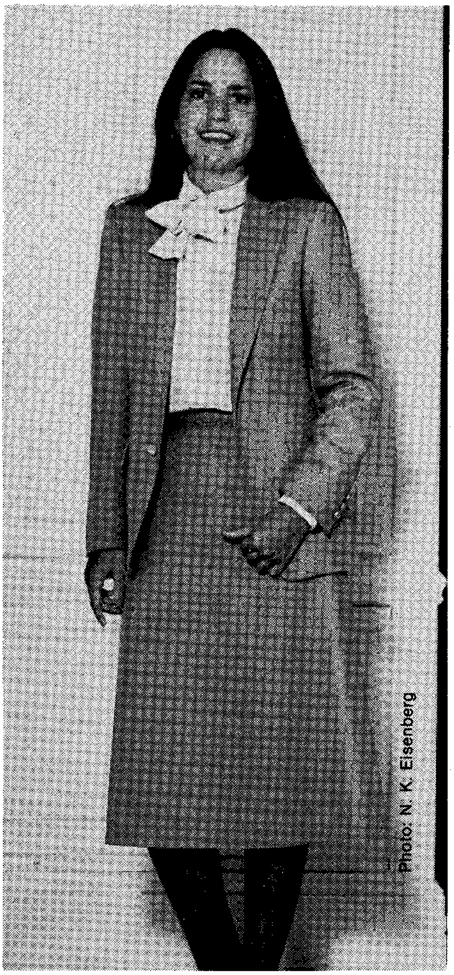

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"cocktail" to patients with severe headaches six to eight times over a two-week period, which, he says, breaks the frequency and also reduces the severity. Trying to catch headaches *before* they occur is by far the best medicine, says Coddon, who prescribes "triple therapy"—Tofranil, Inderal, and Librium, ten milligrams each, four times a day—for patients who get two or more headaches a week. "The ultimate goal is to get patients to the lowest dosage or off altogether." To that end, he adds biofeedback training, which is sometimes just as effective as drug therapy. Through biofeedback, a 44-year-old woman who had been getting at least one migraine a month and two to three "little headaches" a week learned to control her migraines within three to four months.

1 Gustave Levy Place (650-7691); Mondays and Wednesdays 1 to 4 p.m. Clinic fee on a sliding scale from $12 to $66. Biofeedback done privately only, in Dr. Coddon's office; approximately $500 for six to eight 45-minute sessions.

Headache Unit of Montefiore Medical Center. Dr. Seymour Solomon, current director of the first headache clinic in the world, says the success rate here is 75 to 80 percent. The unit divides treatment into two categories: non-drug and pharmacological. Non-drug therapies focus on making patients aware of what might precipitate a headache: certain foods; alcohol; too much or too little sleep; some medications, like oral contraceptives and nitroglycerin; menstrual periods. Psychological stress, a primary cause of headaches, is helped by biofeedback, relaxation techniques, and counseling. The facility also uses nerve blocks, trigger-point injections, and acupuncture. Drug therapy is used to abort acute headaches and to prevent subsequent ones. Although less commonly, headaches sometimes persist because of misdiagnosis. One 23-year-old had suffered from what at least five doctors, two of whom were neurologists, had called "a variation of migraines." Dr. Solomon's team discovered that it was really a form of hydrocephalus, which was relieved by surgery, shunting fluid from his brain to his stomach.

111 East 210th Street, the Bronx (920-4636); by appointment, Monday through Friday 9 a.m. to 5 p.m. Initial consultation, $90.

David B. Kriser Oro-Facial Pain Center, N.Y.U. Dental Center. According to Dr. William Greenfield, the director, the center deals mainly with three categories of pain syndrome. The most common, TMJ disorders, affect the temporomandibular joint, or jaw, or the muscle tissue that attaches to the jawbones, and can range from vague facial pain to localized arthritis. The second category, so-called atypical facial pain, has no specific trigger points—the pain is irregular and crops up in different places. The third area—trigeminal neuralgia, or tic douloureux—is "the most painful affliction known to mankind," affecting mostly women in mid-life. The center often uses nerve blocks in diagnosis as well as treatment to isolate specific sites of pain, since facial pain tends to radiate to the head, neck, and shoulders. Treatment also includes every other modality from drug therapy and surgery to non-invasive procedures like acupuncture, TENS, biofeedback, hypnosis, and psychological counseling. Greenfield recounted the case of a bright eighteen-year-old college student whose supposed TMJ disorder had caused severe depression. Greenfield's team said it was atypical facial pain, and suggested acupuncture. "Within three visits, he was able to sleep and began to go out again. In a few months he resumed his studies."

421 First Avenue, at 24th Street (481-5023); by appointment, Monday through Friday 9 a.m. to 4 p.m. Initial evaluation, $150.

Facial Pain—TMJ Clinic, Columbia University School of Dental and Oral Surgery. Dr. Joseph Marbach, who directs this long-established clinic, says the staff deals with "any facial-pain syndrome," including atypical facial pain, neuralgia, TMJ disorders, myofascial disorders, atypical headaches, and phantom-tooth pain. In the last category, a phenomenon akin to "phantom limb," he cited the case of a 23-year-old who'd had 38 root canals, 22 apicoectomies (operations to remove diseased bone), and twelve extractions, to relieve pain that had lasted four years.

The sad irony is that phantom pain, caused by damage to peripheral nerves, which send pain signals to the brain even in the absence of the tooth or pulp, only gets worse, according to Marbach, when further operations are performed. He explains that treatment "turns off the light bulb at both ends"—at the site, with nerve blocks, and in the brain, with antidepressants or antipsychotics. The philosophy at this clinic is "take a reversible, conservative approach," which also includes non-narcotic medication, exercise therapy, and trigger-point injections. You won't find biofeedback—Marbach contends that it, along with hypnosis, "has been well documented as a placebo," and that, like surgery and certain dental procedures, "it acts as a barrier between patient and doctor."

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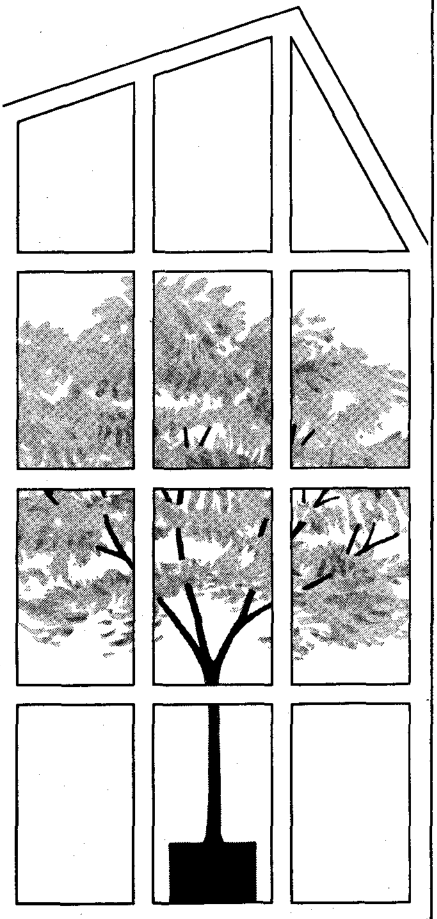

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Head and Neck Pain Clinic, Queens Hospital Center. Affiliated with Long Island Jewish–Hillside Medical Center, this clinic is under the direction of Dr. Seymour Roistacher, a dentist, and has on tap specialists in ear-nose-and-throat problems, psychiatry, physical medicine, and neurology. Roistacher describes treatment as a combination of physical therapy, local nerve blocks, supportive psychological counseling, and, in the acute stages, minimal drug therapy. Many facial pains, he says, are related to tension-relieving habits, such as nail-biting and teeth clenching, which overload muscles, causing painful spasms. One woman came in complaining that she couldn't kiss her boyfriend. Her problem, it turned out, was an indecision about marriage. First, Dr. Roistacher helped her see the connection between her dilemma and the teeth clenching it caused. Then a combination of exercises and relaxation techniques helped relieve the symptoms. Roistacher tells all his patients, "I can treat you locally to get rid of the pain. It's up to you if you're going to get better." Most of the patients here are female and under 35. Roistacher suspects it's the price of feminism—women clench their teeth; men wrench their backs.

82-68 164th Street, Jamaica (990-2881); Thursdays and Fridays 9 a.m. to 4 p.m. Initial consultation, $14 to $40, depending on income.

Center for Stress and Pain Related Disorders, Columbia-Presbyterian Medical Center. Impeccable Establishment credentials notwithstanding, psychiatrist Kenneth Greenspan and his eight-year-old center definitely reflect New Age medicine. The facility uses biofeedback, deep relaxation, nutritional counseling, and exercise therapy, combined with psychological counseling—both individual and group—and, if necessary, antidepressants. Greenspan has worked with migraines and tension headaches, TMJ disorders, musculoskeletal problems, and cardiovascular diseases, among others. Greenspan first asks a patient to work with relaxation tapes and biofeedback, learning to relax and control "involuntary" body functions. He then teaches the patient how to focus on trigger-point areas, guiding him to "breathe into" the area, which Greenspan says opens up "energy blocks"—a term rooted in the Chinese approach to healing. This "focused breathing" technique was observed on two visits while Greenspan treated a 30-year-old jewelry designer who had had lower-back pain for six years and was also suffering from the aftereffects of shingles. Not only was the pain alleviated completely, equally important, Greenspan prescribed exercises to deal with future tension that might reactivate the pain.

Columbia-Presbyterian South, 38–40 East 61st Street (595-3169); weekday hours by appointment. Initial consultation, $300.

Pain Clinic, New York Hospital. Dr. Joseph Artusio, the anesthesiologist who directs this facility, explains that in addition to drug therapy only two modalities are used—nerve blocks and TENS. A number of pain syndromes are treated, among them lower-back pain, neuralgia, myofascial pain, acute herpes zoster (shingles), and post-herpetic neuralgia. Artusio says that the clinic is "a last resort" for at least 30 percent of the patients: "They've 'shopped' throughout the country—even internationally." He adds, "We try not to prolong treatment if there's nothing we can do."

525 East 68th Street (472-5383); Tuesday through Friday 9 a.m. to noon. Initial consultation, about $100.

Pain Clinic, St. Vincent's Hospital. Dr. Melvin Bernstine, the anesthesiologist who runs this clinic, says the most common problems are orthopedic cases, herpes zoster, cancer, and some "where it's hard to find any cause." Twenty-five percent of the time nerve blocks are used. Other treatment includes TENS, trigger-point therapy, and drugs.

36 Seventh Avenue (790-8913); Tuesdays 2 to 5 p.m. Initial consultation, up to $75, depending on income.

Department of Physical Medicine and Rehabilitation, Kingsbrook Jewish Medical Center. As the name implies, this unit, under the direction of Dr. Asa Ruskin, is oriented to physical medicine. Therapies include ultrasound, traction, exercise, hydrotherapy, trigger-point injections, and TENS. Dr. Ruskin treats primarily musculoskeletal problems, trigeminal neuralgia, and causalgia (burning pain). This facility will also refer patients for psychological help and exercise therapy.

585 Schenectady Avenue, Brooklyn (756-9700); by appointment, Monday through Friday 8 a.m. to 3 p.m. Initial workup, $125; clinic patients, depending on income.

ALTERNATIVE APPROACHES

THE FOLLOWING SAMPLING OF private practitioners and programs has proved helpful in a variety of pain problems—and in helping people stay out of pain. In some instances, you may not get your doctor's blessing, but that doesn't mean you won't get help.

Hypnosis. In a trance state your attention is extremely focused, and some say the connection to the unconscious is very strong. Hypnosis can help you deal with pain by allowing you to use your powers of concentration to change the sensation of pain to one of tolerable numbness. Hypnosis can also help you manage harmful habits, like smoking, that make you more susceptible to disease.

Psychiatric departments at teaching hospitals and medical societies can suggest psychiatrists or psychologists trained in medical hypnosis.

Chiropractors. There are approximately 500 in the New York City area. The best way to find one is word of mouth—ask a friend who's been to a chiropractor. They're not all alike: Some only adjust patients' spines, preferring to send them elsewhere if they require nutritional counseling or the services of a physiotherapist.

N.Y. State Chiropractic Association, 45 John Street (571-0910); Monday through Friday 9:30 a.m. to 5:30 p.m.; will give callers three references—from there they're on their own to ask practitioner about the procedures used.

Alexander Technique. Primarily for neuromuscular and musculoskeletal problems, such as lower-back pain, frozen shoulder, tennis elbow, sciatica, and migraines, this technique, pioneered in England, employs a series of guided movements to train people to use their bodies in ways that relieve stress and alleviate pain. "We teach people to understand how the brain and body work together and to consciously alter motions to make the body more integrated," explains teacher Thomas Lemens.

A typical "course" is 28 sessions, but for patients with severe problems—such as a 34-year-old whose knee injury had immobilized her completely—it may take longer. The knee patient had been to a number of medical doctors and was in physical therapy when she came to Lemens four months ago. "Now I can walk over seven miles," she says.

Institute for the Alexander Technique, Thomas Lemens, 295 Seventh Avenue, near 27th Street (989-9256); hours by appointment. Initial consultation, $70. Lemens will also make referrals.

American Center for the Alexander Technique, 142 West End Avenue, at 66th Street (799-0468). The center has listings of 57 teachers in the New York area and also operates as a training center.

The Feldenkrais Method. Through his understanding of how human movement is learned, and through his knowledge of the many subtle interrelationships between the neurological and muscular systems, physicist Moshe Feldenkrais has devised a method that is popular with athletes and dancers and has also had miraculous success with orthopedic problems and other debilitating diseases. The idea is to retrain the body, which in turn reprograms the brain. Feldenkrais calls the people he works with "pupils" and the sessions "lessons." There are two aspects of this method: Functional Integration is done on a one-to-one basis, during which the practitioner slowly and gently manipulates the student's body; Awareness Through Movement, usually taught in groups, is exercises that help you understand what your body is doing when it moves. Says Feldenkrais, "Until you know what you are doing, you cannot do what you want."

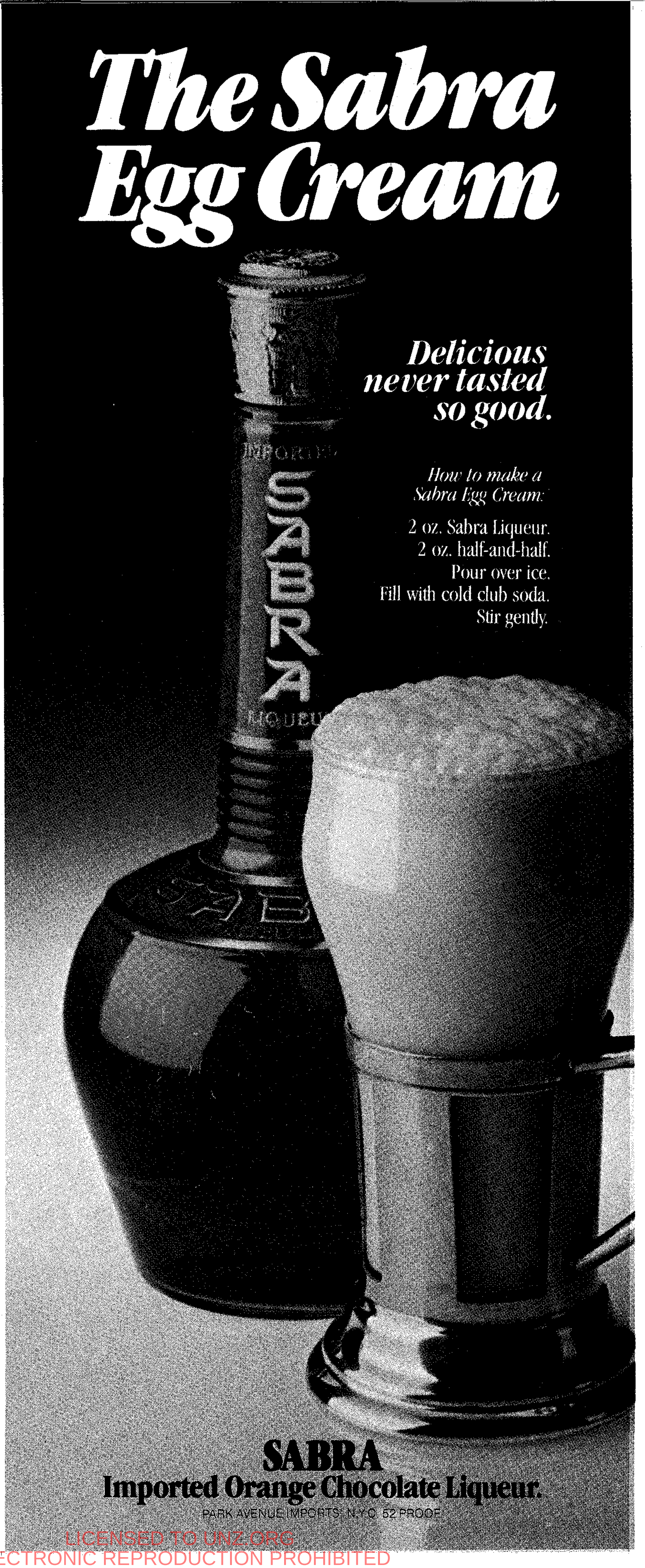
The Feldenkrais Method, 104 East 40th Street (986-9639); can refer people to one of the four authorized practitioners in New York and lists Awareness Through Movement classes.

Myotherapy. After two hip-replacement operations, exercise expert Bonnie Prudden developed "myotherapy." Prudden found that applying seven seconds of pressure to the trigger points causes muscles to relax and stops the pain-spasm cycle. Janet Chance, a therapist at the New York area's only myotherapy clinic, says there's a 72 percent correlation between the acupuncture meridians and the lines used by myotherapists. At this center, myotherapists (graduates of Prudden's two-year course in Stockbridge, Massachusetts) spend 60 to 90 minutes with patients, who are also given exercises to do at home at least three times a day, so that muscles don't tighten up again. A nice feature of this program is that the myotherapist will help a family member or a close friend master the pressure techniques so the patient doesn't have to keep coming back.

Bonnie Prudden Pain Erasure Clinic, Westbury Medical Center, 309 Madison Street, Westbury (516-997-6707); Monday through Friday 9 a.m. to 5 p.m.; some arrangements made for evenings and Saturdays. Initial consultation, $95. By physician referral only.

Back Care and Posture, Y.W.C.A. Four hundred people a year go through this eight-week program, designed twenty years ago by Dr. Sonya Weber and geared to building up weakened abdominal muscles, correcting posture, and relieving tension and stress on the back. Regular exercise programs may irritate the lower back, but here everything is geared to help—and to make you more aware of what kinds of activities to avoid and what you *can* do.

Y.W.C.A., 610 Lexington Avenue, at 53rd Street (755-4500); call for information; eight-week course is $46 for members, $25 for a one-year membership. In June, this Y is also offering a one-night mini-course based on Bonnie Prudden's myotherapy.



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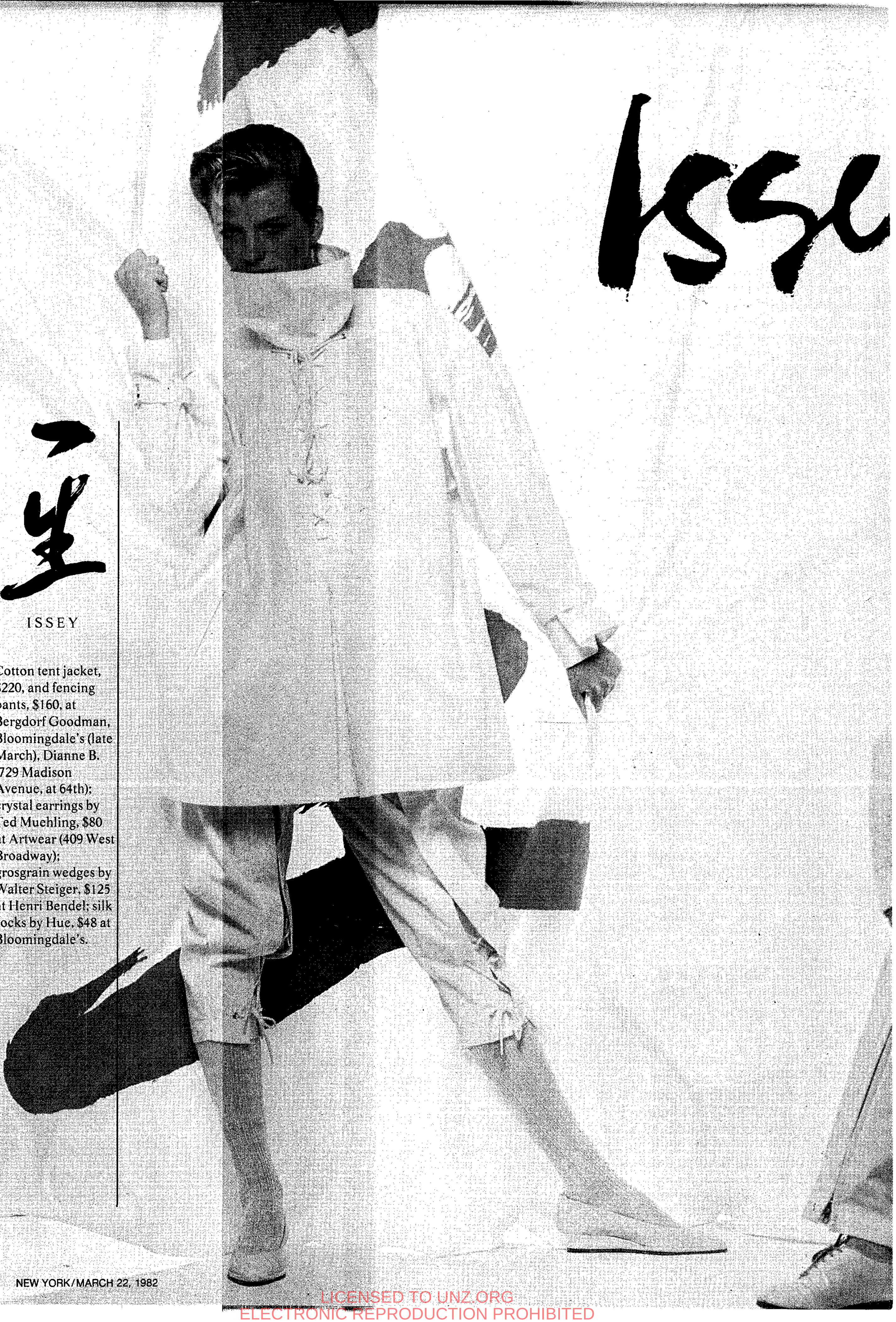

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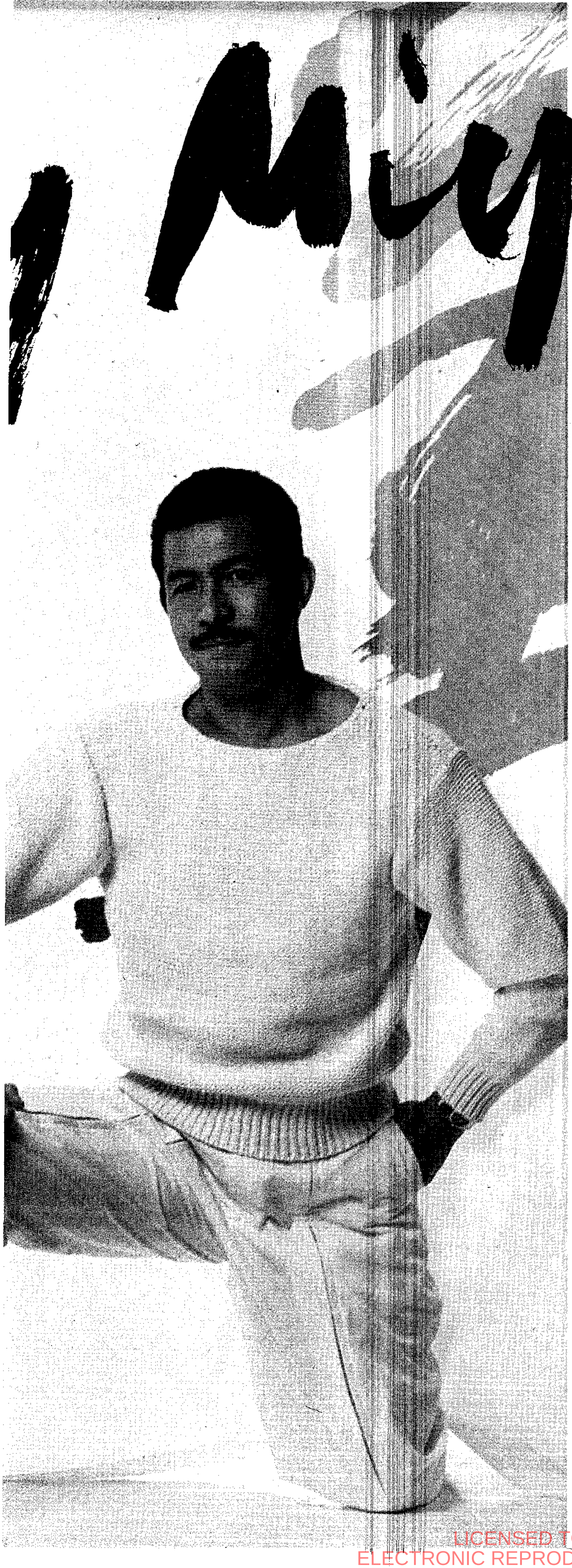
ISSEY

Cotton tent jacket, $220, and fencing pants, $160, at Bergdorf Goodman, Bloomingdale's (late March), Dianne B. (729 Madison Avenue, at 64th); crystal earrings by Ted Muehling, $80 at Artwear (409 West Broadway); grosgrain wedges by Walter Steiger, $125 at Henri Bendel; silk socks by Hue, $48 at Bloomingdale's.



OUT OF THE EAST, A RISING STAR

By Anna Wintour

Issey Miyake's time has come. More to the point, the times have caught up with Issey Miyake. He is, at 43, Japan's leading designer, and, with the eyes of the fashion world fixed firmly on the Orient, his clothes, his proportions, suddenly look right.

After graduating from Tokyo's prestigious Tama Art University in 1964, Issey apprenticed in Paris with Guy Laroche and Givenchy. Later, the student riots there catalyzed his own growing dissatisfaction with the rigid traditions of haute couture, and, drawn by the vitality of American ready-to-wear, he moved to New York for a brief period. In 1970, he returned to Tokyo. "In Japan," he says, "I was able to become a *total* designer. There I could begin at the beginning. I could create my own fabrics, use materials found only in the East." Completely absorbed in every aspect of his art, Issey combines the high standards he learned in Paris with traditional Japanese workmanship and modern technology; his ombré cottons, for example, reminiscent of misty Japanese watercolors, are printed by laser.

Miyake's fashion philosophy is one of paradoxes. It is, in fact, almost anti-fashion. "I hate labels," he says, "or the idea that clothes should indicate status, wealth, or rank." He especially admires Garbo, Georgia O'Keeffe, and Diane Keaton as women who create their own distinctive style. And while Issey wants his work to be timeless—at a recent show in Amsterdam he mixed designs spanning a decade with his current collection—he is wary of becoming locked into any one look, distrustful of the notion of permanence. Now, on the brink of hard-won American acceptance, he feels the need for a radical departure, to confound the expectations of his admirers.

The key to these contradictions lies, perhaps, in his childhood. When he was six, living on the outskirts of Hiroshima, he saw his city destroyed. Today, he seeks to create beauty. When asked what beauty means to him, he says, "I can never give the same answer. It is anything that creates turmoil in me, anything that causes me to be energized, excited."

Photographed by James Moore

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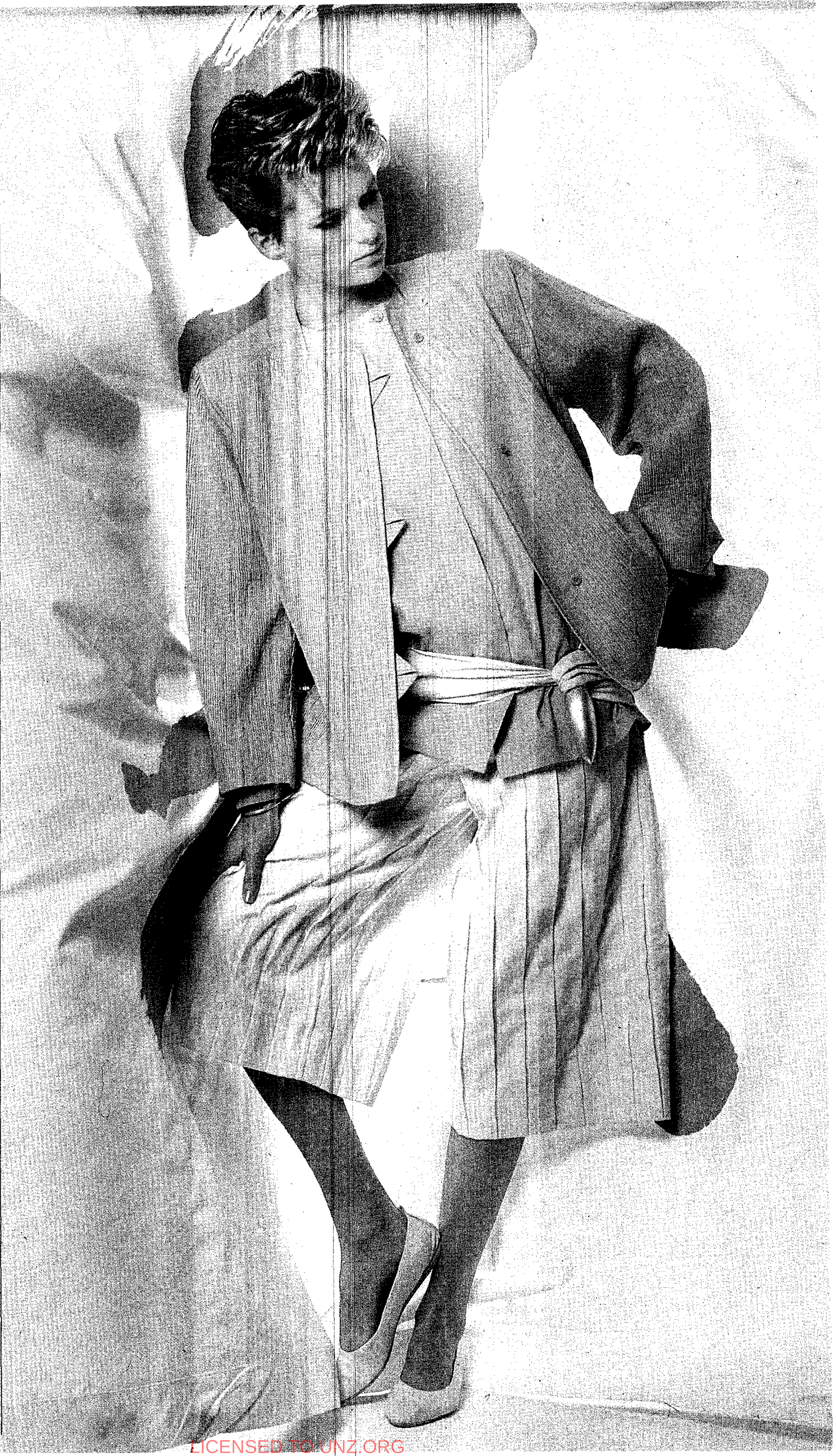
BEAUTY



This page: cotton woven-pleat jacket, about $360, culottes, about $210, and cotton tunic, about $130, at Barney's, Bergdorf's, Bloomingdale's (late March for tunic); suede-and-silver belt, $400, and silver bracelet, $140, by Ted Muehling, at Artwear; flats by Giorgio Armani, $150 at Barney's.

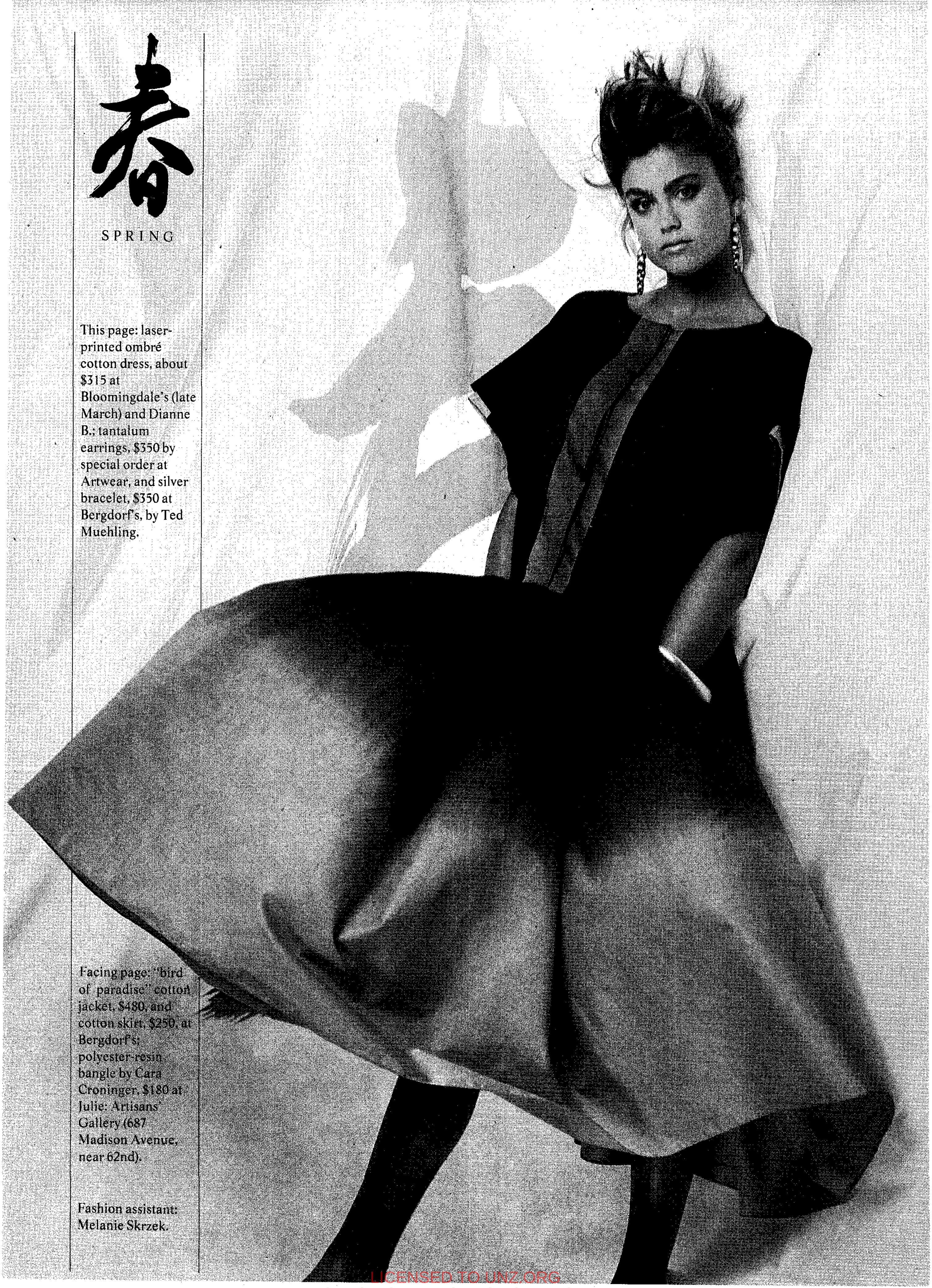
Facing page: cotton overblouse and "fish fin" pants, about $285 each at Bloomingdale's (late March), Charivari for Women (2307 Broadway, near 83rd), Dianne B.; leather-and-shell belt by Lisandro Sarasola, $185 in Bloomingdale's Cul de Sac; silver earrings by Ted Muehling, $220 at Artwear.

Models: Deirdre Maguire of Elite and Kathy Ireland of Elite Model Management. Deirdre's haircut by Raymond Camacho; Kathy's hair by Alex Hilliard. Makeup: Mariella Smith-Masters.

春

SPRING

This page: laser-printed ombré cotton dress, about $315 at Bloomingdale's (late March) and Dianne B.; tantalum earrings, $350 by special order at Artwear, and silver bracelet, $350 at Bergdorf's, by Ted Muehling.



Facing page: "bird of paradise" cotton jacket, $480, and cotton skirt, $250, at Bergdorf's; polyester-resin bangle by Cara Croninger, $180 at Julie: Artisans' Gallery (687 Madison Avenue, near 62nd).

Fashion assistant: Melanie Skrzek.

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30	148.70	135.10	25.00
35	186.10	168.00	25.00
40	239.50	215.40	25.00
45	319.00	286.80	25.00

*Life Paid-Up at 65 provides lifetime protection, but produces a paid-up policy at age 65. Premiums are higher than Whole Life, but cash values build more rapidly providing larger loan and surrender values. It pays annual dividends, as earned, beginning the first year. Policy No. L-8.

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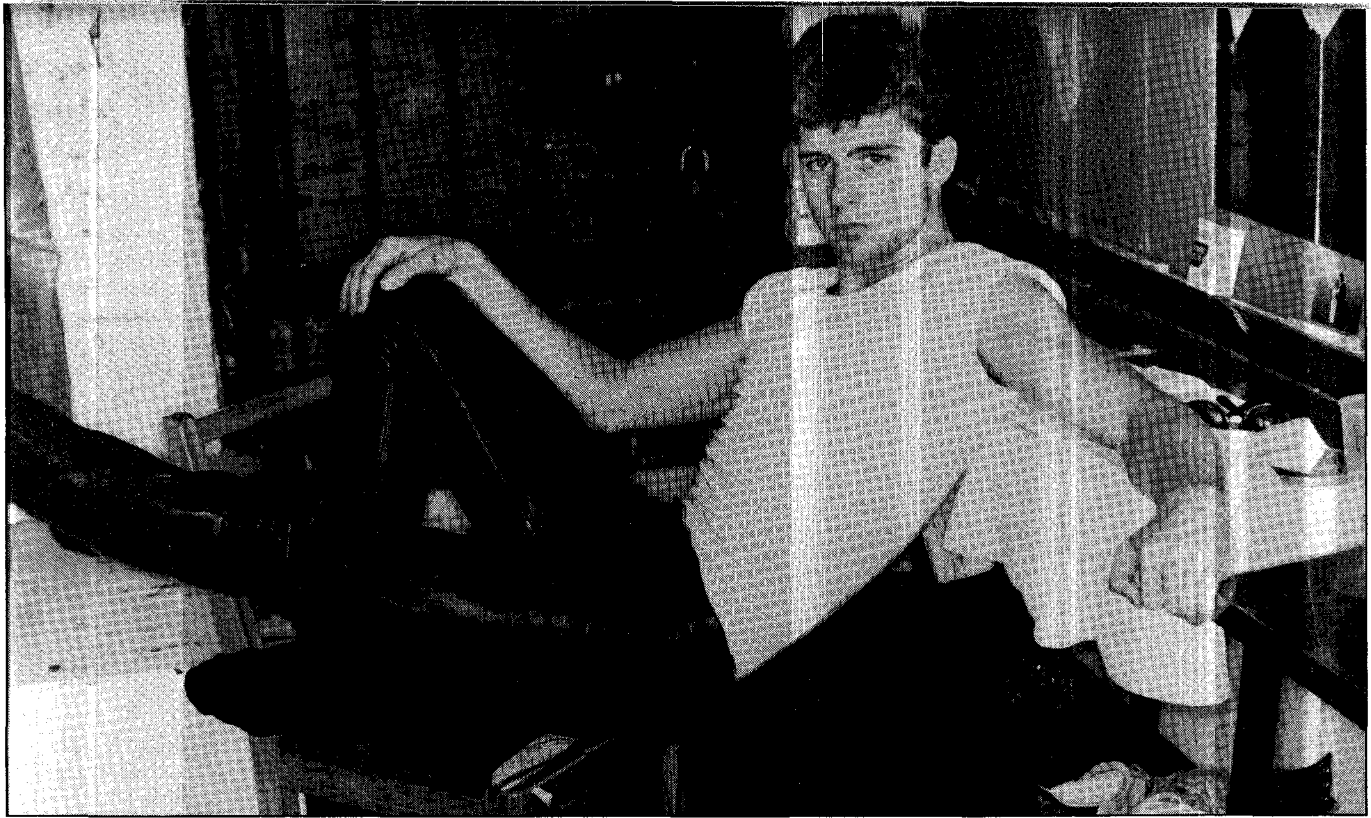


Sex on wheels: *A biker in* Grease II, *Caulfield first flexed his muscles Off Broadway in* Entertaining Mr. Sloane.

The Next Overnight Sensation

By Cynthia Heimel

Grease II Launches Maxwell Caulfield

IT WAS THE LAST DAY OF SCHOOL and things were hectic, crazy, devil-may-care. Students were dancing and slamming lockers in the halls of Excelsior High, in Norwalk, California. One girl was in tears. "I'm going to miss everyone *so* much," she sobbed.

A gaggle of seniors congregated on the front steps, hooting and poking at one another, as seniors do. Each wore a tasseled graduation cap at a jaunty angle. Suddenly, as if on cue, all the seniors huddled together and started screaming—a massive, rumbling yell—at the pinnacle of which they simultaneously whipped off their hats and threw them high in the air. The sky was full of black, rectangular bats. A beautiful effect.

"Okay, cut!" yelled Patricia Birch. "Isn't that nice? That'll be slo-mo."

Or, in civilian parlance, slow-motion. The filming of *Grease II* was coming to an end. All the young, hopeful, unknown actors had done their bit. Especially the star, Maxwell Caulfield, the most hopeful of all.

"Don't call him Max, whatever you do," said the unit press agent. "He hates it—he'll kill you."

"And don't call me strikingly handsome," said Maxwell, glaring at the P.R. wretch who had committed this error.

Maxwell Caulfield, a tall and heavily muscled lad with a shock of probably real blond hair and a sweet baby face, looked strikingly handsome in his Erik Estrada outfit. He was wearing a sequined shirt, mean-looking dark glasses, dangerous-looking black leather trousers, and black Gestapo boots. On the front of his shirt he had stenciled SON OF GREASE, one of many attempts in his one-man campaign to change the film's title, which he considers too drab for words.

He wore the shirt because a crew from *Entertainment Tonight* was lurking, waiting to interview him, and he wanted to carry the message to the viewing audience that his film deserved a better name.

And he has a point. *Grease II*, sequel to *Grease*, one of the top money-making films of all time, is a whole new story. Gone are the fifties characters played by Olivia Newton-John and John Travolta. The plot bears no relation to its predecessor's, nor is it acted by high-powered stars. After an extensive talent search,

Photograph by Ken Probst.

"…'Next year, if this film is marketed right, everyone will want to look like Maxwell Caulfield!' exclaimed Maxwell Caulfield…"

co-producer Robert Stigwood chose to cast two relative unknowns in the leads. Caulfield plays a polite biker (unlike hot-rodder Travolta), who is smitten with the leader of a female gang called the Pink Ladies (she's played by Michelle Pfeiffer). She's not so sure about him. But, since this is a musical, he needn't worry about that.

"Don't worry," the *Entertainment Tonight* producer told Caulfield when the crew cornered him and led him in front of the minicam. "We're from the same company. Whatever you say, you'll end up looking great."

"Right," said Maxwell. "You're all Paramount, aren't you? Well, let's get on with this fiasco.

"I really fell in love with the script," Maxwell said to the camera in his soft English accent. "It's almost like it was written for me."

"What will it be like to be an overnight sensation?" the interviewer asked.

For two seconds, the 22-year-old actor went pale under his tan, then turned greenish with irritation. But he smiled quickly and flipped up his sunglasses to show the camera his eyes—big, blue, black-lashed, brazen. An overnight sensation. "Will I be?" he asked the camera.

QUITE POSSIBLY. Maxwell Caulfield, so the legend goes, arrived in New York from London with $300, a copy of Kerouac's *On the Road*, and the fierce ambition to become a giant star. His break came when co-producer Allan Carr saw him last year in Joe Orton's *Entertaining Mr. Sloane* at the Cherry Lane Theater, in which he played an extremely seductive young man who drives a brother and sister to frenzy. Maxwell was the talk of the town among the critics and among the gay male population. There was one very hot moment when Caulfield's pants came off onstage. His acting was brilliant and controlled. His presence, everyone said, was electrifying, magnetic, compelling, highly sexual. Suddenly, at Carr's recommendation, he was up for the part in *Grease II*, and next thing he knew he was drinking tons of champagne with Robert Stigwood, celebrating his triumph. Maxwell's wife, Juliet Mills, was there, too.

"This, actually, is the ultimate trip," he said, grinning into the California sunlight. "The American Dream. You can be a movie star, or a sports star, or uh . . . the head of a corporation. Or a rock star. Just disgustingly rich. Next year, if this film is marketed right, everyone will want to look like Maxwell Caulfield."

He said all this with the boyish enthusiasm and unconscious arrogance of a 22-year-old. It's all come down on him with a huge thud, all the attention, the flattery, the expectations. He seems to feel that his cockiness might get him through it.

Puppy love: *Exuding macho with newcomer Pfeiffer.*

"Hey, are we seeing Frankie baby tomorrow?," Maxwell called to his manager, Jack Grossbart. "Coppola," he explained. "He's interested in me for a part. I think I'm too old for it. I've been reading a lot of screenplays. There's been a lot of hype about me, you see, and people assume that the industry is launching a new star, so I see a lot of scripts. I don't know how to say this, because it sounds so vain, but I've written a script. And the script I've written is the best one that I've read."

The script is called *Nemesis*, and Maxwell feels he daren't tell anyone about it. I pointed out that Agatha Christie had already written a mystery called *Nemesis*.

"It's not very well known or successful, is it?" he asked worriedly.

There was a commotion in the background. The entire cast was gathering, and then running, two by two, up a big wooden ramp, then jumping into a huge inflated pillow. The T-Birds (the boy gang) and the Pink Ladies jumped. Lorna Luft and Adrian Zmed jumped. Patricia Birch, the director, and Bill Oakes, the executive producer, jumped. The makeup girls jumped. The two hugely fat cameramen jumped. Maxwell, along with co-star Michelle Pfeiffer, jumped. He managed to expose plenty of bicep. Everyone cheered and clapped.

Jack Grossbart stood next to me and kibitzed. "He's basically shy," he said. "Did you see him blush right after everyone cheered?"

"Did you see my jump, butt nose?," Maxwell yelled as he ran by on his way to a motorcycle. "Man, it's like making home movies or something!" "Oh my God, he's getting on a motorcycle," Grossbart said. "He's going into traffic. Did he turn right? I didn't see him turn. Oh my God."

ACTUALLY, *Grease II* HAS THE earmarks of being good. The cast is new, young, and relatively inexperienced, but the crew is composed largely of experienced veterans, and there is an exuberant feeling about the production that bodes well. The "suits" (studio execs) have pretty much left Pat Birch alone.

Jack Grossbart continued to worry about Maxwell on the motorcycle until he reappeared, safe and sound.

"First day here," Maxwell said, "I smashed the bike against a fence. You can still see the scar. They said, 'Watch out for this kid—he's worth $5 million to us.' Now it's escalating. This is the last day of shooting. Now I'm worth $20-million to them."

And tomorrow?

"I haven't got another job lined up."

He is not particularly eager to talk about his life in England, and even more reticent about his years of struggling in New York.

Maxwell Caulfield grew up in London. In Kensington, Soho, then in Richmond. (Richmond? Is that a suburb? "No, it's sort of chic, actually.")

"I come from a broken home," he said with mock self-pity. "Broken twice. I stayed until I was fifteen, then the guy my mother was married to and I had one too many fights." Although he projects the image of a tough street punk, he went to St. Paul's School, a nice, upstanding English public school for upper-class children.

"New York is the most outrageous city on earth, isn't it? I hung out there,

Photograph courtesy of Paramount Pictures.

not acting, just scratching a living, getting my green card. It all seems so cloudy now, so far away."

"At one point I ran a concession at the Truck and Warehouse Theater. I lived there, slept on the stage. When they had a gay farce called *The Hot Rock Hotel,* I played the joke, the punch line at the end—I brought the curtain down.

"Then I was a waiter for a catering service. They get all these faggy guys to run around in tuxedos. I put on my best faggy voice. It was mainly gay models. A nice bunch of guys."

He got the role of an East End thug in *Class Enemy;* then came *Sloane.*

Not that it's any of our business, but, no, he doesn't appear to be gay. But one can see how his particular style, which is a smooth blend of aggression, old-world gentlemanliness, and boyish narcissism, would appeal to men and women alike.

"When I was seventeen," said Maxwell, "I worked in a nude show in London. And I could see that all the straight men were being turned on by it, too. Straight men get really turned on by the fact that gay men are after them. You often see straight men being very flirtatious. Oh, they pretend to be revolted, 'Ooh, get away from me' and all that, but they love it."

We walked to the high-school cafeteria to have lunch. Here, the departure from real high school was distinct. Everyone could have as much food as he wanted. Maxwell grabbed a quart of carob milk and a bag of trail mix and sat down with Adrian Zmed and Christopher McDonald, another T-Bird.

"Hey," said Maxwell, "we really got f----- on the record contract. I'm going to Stigwood. Do you know that Olivia and John made 9 and 7 million?" He looked at his table mates and suddenly realized his gaffe. "I guess saying that to you guys is really ridiculous," he said contritely. "We should *all* get a cut."

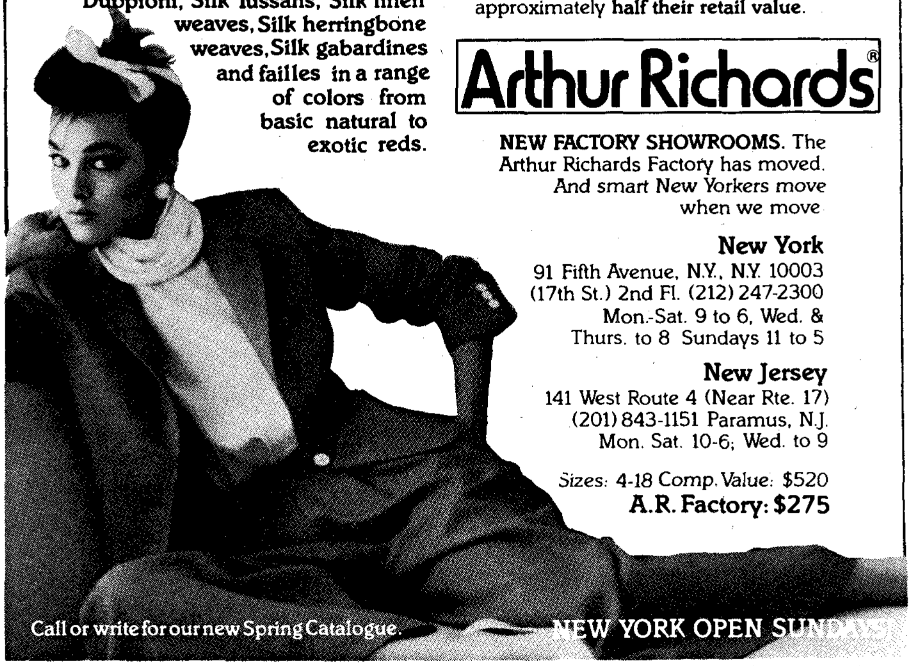
A man with a shortwave radio approached and demanded Maxwell's presence in the auditorium. "Adrian will finish the interview," Maxwell said. "He knows where my head is at."

Adrian proceeded to regale the table with stories of Maxwell's mooning everyone at Dead Man's Curve. Seems that none of the men saw him, but the women noticed, all right.

Maxwell returned. "This time they had me sitting on top of a f------ ladder. Michelle wanted me there. I wasn't even on-camera!"

AND HOW DOES JULIET MILLS feel about Maxwell's cavorting daily with such a young, pretty blonde? How, in fact, does she feel about her husband's being on the verge of stardom?

"Juliet is very cool, really. She's got her head together. She's not jealous at all. I don't know if I'd be so cool. It'd knock



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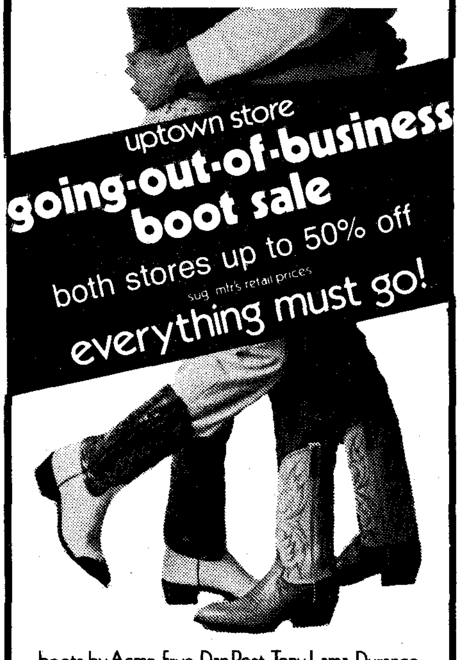

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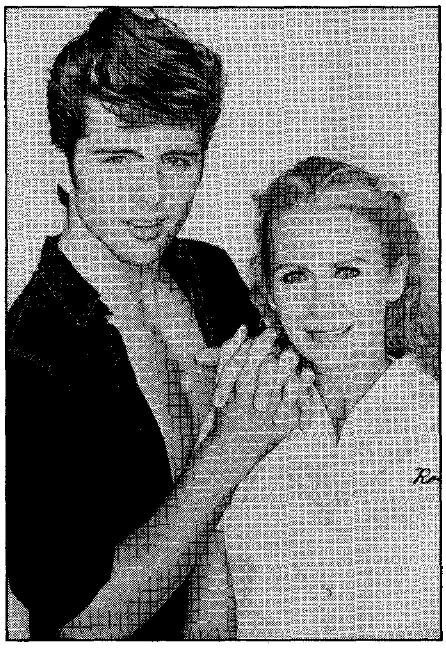
"...'I like to be aggressive,' said Caulfield. 'It turns women on, and it turns on men too'..."

me. It would anyone," Maxwell said with a grin. "She's in that movie I've written."

Maxwell met Juliet when they were doing *The Elephant Man* in Florida. They've known each other two years and have been married for one. Juliet has a three-year-old daughter, Melissa, from a former marriage. She's a couple of decades older than Maxwell.



Real love: *Protecting wife Juliet Mills.*

"Yes," said Maxwell, "I'm a father. I sort of take responsibility for Melissa at the moment. What am I saying? I hardly ever see her now. I'm selfish with my time at the moment. I come home at ten at night. I make it up to Juliet on weekends. Yes, she *is* quite a bit older, but it balances out quite well. In Europe they don't think a woman is really a woman until she's 40. And I'm a European.

"We play the basic primal roles. She likes the fact that I'm her man, and I'm the big cheese now. At first the roles were quite different. It was her house, her bread. Juliet is the most feminine woman I've ever met in my life. She has gentleness, fragility. I find that attractive about her. I think men like to protect. I know I do. And I like being aggressive. I know it turns women on, and it turns men on too. We are all the same. We all like to lie in the warm sun. We all like to get laid. We all like good food. We all like to be held. And we're all turned on by aggression."

And so, Maxwell, is it your aggressiveness that gives you so much charisma?

Maxwell propped his chin on his hand and pouted.

"I don't know! I've only done three plays! Well, it might be just sort of one-tenth of my personality that is attractive, but I have the ability to bring it out. I know how to grab an audience and take them wherever I want to go. That's a real turn-on. I have to be careful not to exploit that one part of myself. There is an innocence about me that people find attractive. And a childish side that refuses to grow up.

"You seem to take it all as a matter of course," I told him. "Nothing seems to excite you."

"How would you expect me to be? Talking about it is so *weird.* Would you expect me to be freaked out? I like to think I'm laconic about the whole thing. Is that the right word? What does 'laconic' mean?

"I have a tendency to not think about things I don't want to think about. It really is quite terrifying right now; I just don't think about it. Everyone's telling me to enjoy the next three months, the anonymity. I'm curious. I really want to see what will happen. I'm fascinated to see if the public is going to accept me or reject me. We're *all* terribly excited, all secretly hoping and wishing."

AN ASSISTANT DIRECTOR tried to call him back to the auditorium, but he wouldn't go. He wanted to pick my brain, wanted to find out if I had any information that might be useful, like why successful people seem so unhappy. He was determined that that wouldn't happen to him.

"I can't understand these troubled people, can you? The Hendrixes, the Joplins, they had it all. And here I am, achieving my wildest fantasy at 22.

"I'm not actually that dedicated to my craft. I like being regarded as an artist, but I really wanted to become a *star.* Why? It would take a shrink a good three or four hours to figure out that one. The classic reasons, I expect. A yearning ... to be appreciated, to be admired. There's an insecurity inherent in being an actor. Even someone who doesn't mean a damn to you, you'll find yourself putting on a big show for him.

"But this acting thing is like a lark, a big game. And now I want to play another game. I might get into racing cars. I have a '65 'Vette that can really move.

"This is so boring, talking about me. At 22, what have I done to talk about? But I'll tell you something: When this is over I want to rent one of those vans with the airbrushing on the side and go down to Mexico with Juliet. No, the kid gets left behind—are you kidding? And I'm taking a shotgun. I've heard about those bandidos."

Then he went off to play on his motorcycle. ■

Photograph by Ken Probst.

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45	40,000	181,461	2,005	282,538	3,734
55	20,000	41,474	458	50,683	669
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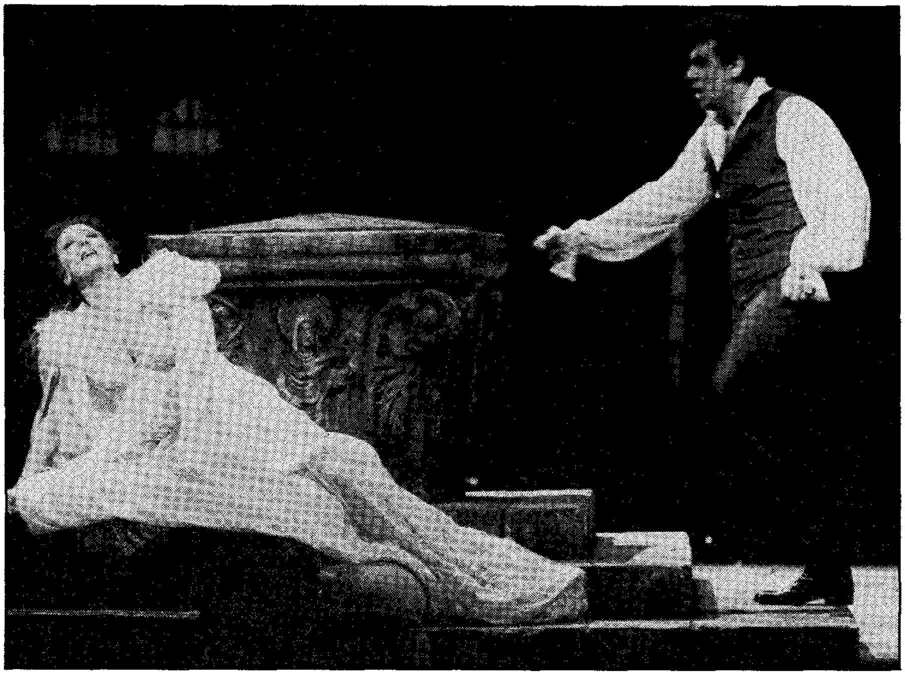
A STUNNING 'HOFFMANN'

"...The Met could have gone berserk with Offenbach, but its new production looks smashing and plays like a charm..."



Lust in Venice: *Tatiana Troyanos and Placido Domingo in* The Tales of Hoffmann.

DIRECTORS, DESIGNERS, AND CONDUCTORS with itchy fingers love to get their hands on **The Tales of Hoffmann.** Because Offenbach left the opera in such a cluttered state when he died, an infinite variety of musical versions can be concocted, and the phantasmagorical plot lends itself to any number of interpretations. The Metropolitan Opera could easily have gone berserk with the piece, as so many companies do. Luckily, good sense prevailed, and the Met's new production looks smashing, plays like a charm, and even falls pleasantly on the ear much of the time.

Most *Hoffmann* directors make the mistake of peering deeply into the opera, discovering profound symbols and bludgeoning us over the head with them. Are Hoffmann's loves actually four women in one? Is his pal Nicklausse an alter ego or the muse of poetry? Are the four nemesis figures the Devil incarnate, hallucinations, or the poet's self-destructive tendencies personified? Does anyone really care? Offenbach probably did up to a point, but he was not interested in composing *Parsifal. Hoffmann*'s fascination lies in its tantalizing ambiguities, and trying to explain them robs the drama of its mysterious charm.

Otto Schenk obviously agrees. His direction was consistently inventive; each scene has its own incisive character, and the stage comes bounding to life every time the curtain rises. After he set the wheels turning, though, Schenk seemed content to step back and let the audience ponder the implications of the poet's adventures. The Olympia scene, for example, makes superb dramatic sense taken at face value. Hoffmann is presented as the only real, feeling person in this unsavory crowd of bourgeois decadents, none of them fooled for a minute by Spalanzani's life-size doll. When, to everyone's merriment, the mechanical object of Hoffmann's blind affection is torn apart before his very eyes, the effect becomes truly horrifying. The slimy sensuousness of the Venetian act and the pathetic tragedy of Antonia unfold with equal precision and care for conjuring up just the right atmosphere. Each tale is fashioned into a compelling narrative, and the forcefully direct manner in which Schenk relates them all keeps us hanging on every word.

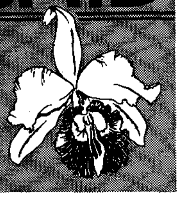
Günther Schneider-Siemssen's bewitching sets complement Schenk's honest conception perfectly. The microscopic details of the elaborate designs serve the opera without smothering its substance, a feat that Franco Zeffirelli was unable to pull off in his recent bloated and heartless *La Bohème.* The cozy nooks and crannies of Luther's beer hall, the grotesque clockwork inventions that lurk throughout Spalanzani's atelier, Giulietta's drenched-in-moonlight palazzo on a Venetian canal, and Crespel's homey parlor transformed into a nightmare of terror by Dr. Miracle—each scene becomes a breathtaking visual extension of every colorful twist in Hoffmann's tragic story.

Placido Domingo is today's reigning Hoffmann, and he let everyone know why. The role makes immense demands on a tenor, and Domingo met them all easily, singing with incomparable freedom, beauty of tone, and musicianly elegance. Dramatically, too, he projected a wealth of nuance as he developed the character from the alcohol-soaked wreck of the prologue and epilogue into Olympia's puppy-dog admirer, Giulietta's lustful suitor, and Antonia's compassionate lover. A classic performance by a great singer at his peak.

The three ladies in his life (Stella, the fourth, appears but briefly at the end) tended to be somewhat variable, although never less than accommodating. Ruth Welting stole most of the attention with her extraordinary windup movements as the doll, Olympia, even when just squeaking by with her coloratura-fireworks display. In their less spectacular assignments, Tatiana Troyanos smoldered adequately as Giulietta and Christiane Eda-Pierre sang affectingly as the vulnerable Antonia. Michael Devlin's four villains compensated in evil presence for what they lacked in vocal glamour; Michel Sénéchal gave a polished account of the four comic servants, and Anne Howells performed Nicklausse's functions smoothly enough. The orchestra played crisply for Riccardo Chailly, but he was apt to rush the tempos and punch out the notes none too gracefully. Not a perfect evening all the way down the line, but in most important particulars this new *Hoffmann* is a stunning achievement.

WAGNER WOULD NOT HAVE BEEN OVERjoyed by all the attention New York has

Photograph by Henry Grossman.



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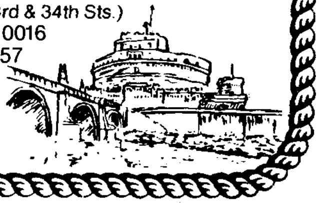

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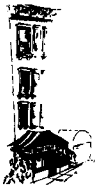

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suddenly lavished on his early operas—he hoped that everyone would forget about these indiscreet "sins of youth." So far, posterity has cooperated. The City Opera's recent concert performance of *Die Feen* (*The Fairies*) was, astonishingly enough, the American premiere of Wagner's first completed stage work, while his third opera, *Rienzi*, given in concert form in Avery Fisher Hall by the Opera Orchestra of New York, disappeared from the Metropolitan's repertoire after 1890.

History has more or less written off Wagner's early operas as hopelessly derivative efforts by a green composer struggling to find his own voice. Perhaps so, but no one could have left these concert presentations without being bowled over by the latent genius, creative vitality, and prodigal invention that courses through both operas, despite their obvious crudities and debts to other composers.

Wagner threw down the gauntlet at the age of twenty with **Die Feen**, a fearsomely complex work lasting nearly four hours. Touching on nearly every dramatic theme of German opera from Mozart to Strauss, the plot is taken from a Gozzi fable about a mortal prince whose love for a fairy princess subjects him to many terrible tests. Wagner characteristically uses the fantastic events as symbols to express concepts that he developed in most of his later operas: redemption through love, humanity elevated by spiritual trials, and the power of art to reform society. All this was more than the German opera stage could digest in 1833: No other composer in those days conceived musical sequences on such a gigantic scale or devised vocal lines charged with such declamatory power.

The City Opera's enterprising efforts on behalf of *Die Feen* mainly proved that the opera still presents formidable challenges for musicians today. Under Antonio de Almeida's direction, the orchestra sounded rather scrawny and under-rehearsed, and only John Alexander as Prince Arindal measured up to the severe athletic feats Wagner requires the singers to perform. Although sorely tested by this difficult work, the City Opera should not despair, but assemble a stronger cast, create a gorgeous production, and put *Die Feen* on the stage where it belongs.

The Met might give some thought to **Rienzi**, an opera calculated to tax any major company's resources to the limit. Huge choruses, marching bands, an extravagant ballet, battle scenes, the Roman Capitol in flames—Wagner threw in everything he could think of, and did so with a flair that far surpassed Meyerbeer, the Parisian master of operatic spectaculars. *Rienzi* may be crammed with vulgar excesses, but even

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the worst of them serves a purpose in telling this epic tale of a heroic Roman tribune's doomed efforts to restore the glory and dignity of ancient Rome. In a sense, Wagner presents himself as Rienzi, a crusading knight determined to uplift and ennoble the German people through his artistic vision. There is a lofty idealism at the core of *Rienzi*, an invigorating spirit hard to resist even during those awkward moments when the whole sprawling apparatus threatens to fly out of control.

Eve Queler elected to make many cuts in the score, but on the whole the excisions were sensible and they hardly interfered with the thrilling impact of the performance. Always at her best when tackling the most impossibly gargantuan projects, Queler coordinated the orchestra, the Coast Guard band, the St. Thomas Boys Choir, and the Choral Guild of Atlanta with the authority of a five-star general. William Johns brought a true Heldentenor heft and weight to the title role, singing with high-powered intensity and fevered eloquence, and Julia Hamari as Adriano produced streams of beautifully focused tone and shapely bel canto phrasing. It was an exciting experience, hearing the work of this raw young genius performed to the hilt.

IT WOULD BE EASY TO COME DOWN HARD on the City Opera's limp new production of Montemezzi's **L'Amore dei Tre Re**, but there are mitigating circumstances. The company lost its leading soprano and tenor late in the game, and replacements for this rarely seen work can hardly be plucked out of the air. It might have been better to cancel the whole thing. *L'Amore dei Tre Re* can only take off when four singers attack this melodrama of lust, betrayal, vengeance, murder, and suicide in a white heat of passion and believe every minute of it. Most of the time, the starchy cast fielded by the City Opera looked either bored, embarrassed, or just plain scared.

Oddly enough, the boos at the end were reserved for the director, Frank Corsaro, who seemed vastly amused at the onslaught. It was hardly Corsaro's fault that Noelle Rogers and James McCray enacted their torrid love scene like zombies or that the only emotion Richard Fredricks as the wronged husband could register was mild pique. At least Samuel Ramey as the old blind king, Archibaldo, brought some stature to his role; he was the one singer on stage who had adequate vocal resources to deal with the music. John Mauceri coaxed some pleasant sounds from the orchestra, but this opera requires a conductor who generates the whiplash intensity of a Toscanini. Too bad—*L'Amore* may not be a masterpiece, but it is a stirring, appealingly melodious work that deserves better. ■

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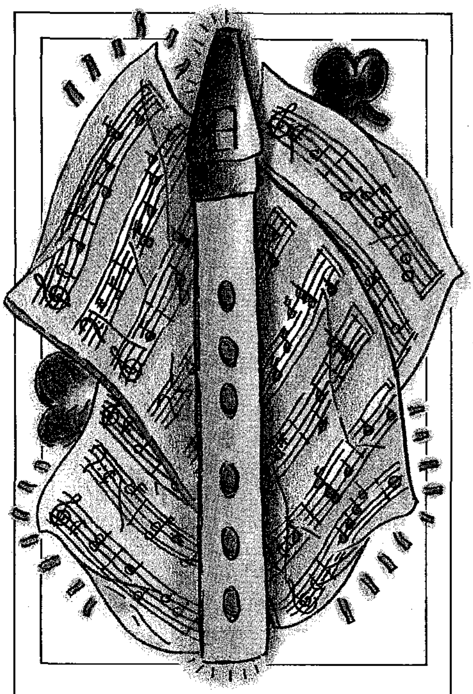
By Nancy McKeon and Corky Pollan



Tin Type

Classical flutist James Galway first made us aware of the tin whistle, or penny whistle, by playing traditional Irish tunes at the end of his concerts. What for us was a diversion, though, has long been an obsession for Bill Ochs, a Jewish kid from West Orange, New Jersey, who became so entranced by Irish whistles and pipes that he specializes in teaching their secrets. Start now and by ten weeks from Saint Patrick's Day you will even be able to play an Irish jig! And although a penny whistle doesn't cost a penny, we did find one for under $5.

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Petticoat Function

What better way to prepare for spring than with a pristine-white Victorian petticoat: flirty poking from under skirts now, innocent when worn exposed later. Jean Hoffman and Jana Starr have been collecting turn-of-the-century petticoats for the last two years, and they've put together a winsome one-of-a-kind assortment ($50 to $135).

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Seoul Sister

Cold buckwheat noodles and shrimp may be Korean, but nothing else shown above was taught at a home-ec course in Seoul. Yet they are some of the dishes that Korean-born home-ec graduate Linda Sim prepares in her small takeout and catering shop, Dine Out at Home. *Everything's* good here: the lobster fra diavolo ($7.95 a pound), cold mussel salad in green sauce ($12), squid salad ($11), garlicky string-bean salad ($6), seviche ($11), and shrimp in dill sauce ($12). There's whole poached salmon ($13 a pound for a six- to seven-pound salmon) and poached striped bass ($7.50 a pound) and a lusty white clam sauce, just perfect for linguine ($3.95 a pint)—still not Korean! **—Barbara Costikyan**

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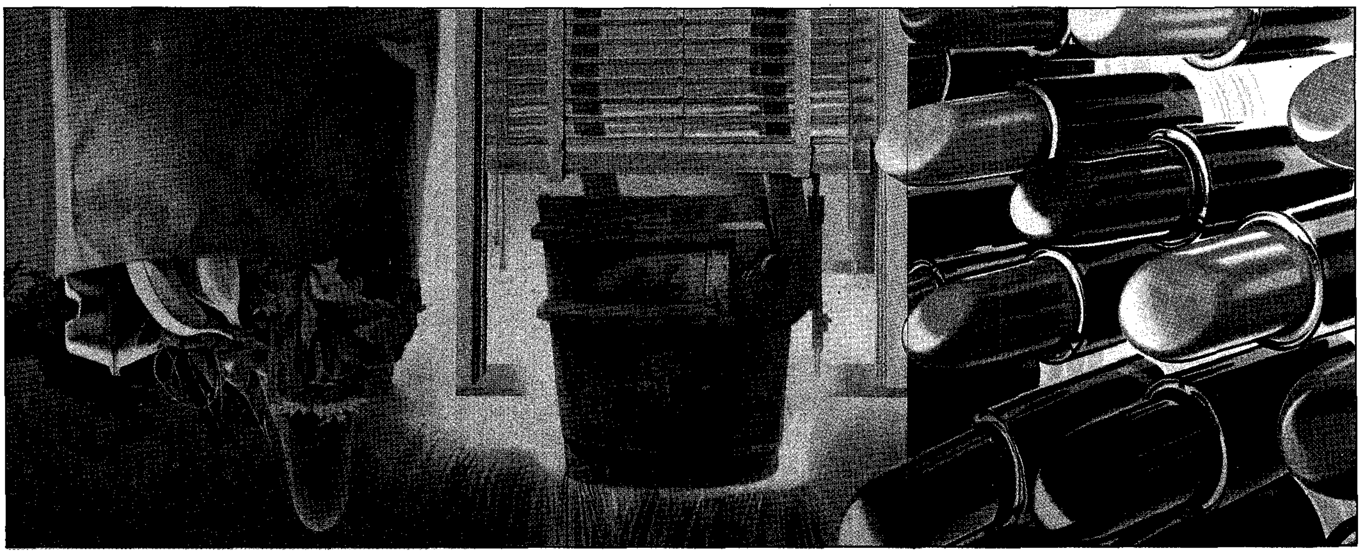
Photographs: top, Joseph Coco (background painting by Sarah Oliphant); bottom, Ricardo Salas. Illustration by Jody Guralnick.

Art/Kay Larson

THE FIRE WITHIN

"...The painting bristles with sublimations: aggression, sex—eroticism breaking through the frame of domestic bliss..."



Freudian triptych: *James Rosenquist's new Pop "spectacular," the sixteen-and-a-half-foot-wide* House of Fire.

THE HEART OF THE REMARKABLE HOUSE in **James Rosenquist**'s CinemaScopic new painting, *House of Fire*, is a bucket of molten metal, throbbing like a smashed thumb in the middle of icy-turquoise domestic architecture. The contradiction is as acutely felt as a knee in the ribs. For whatever the reason, *House of Fire* (which is showing at Castelli Feigen Corcoran, along with several preparatory drawings) does not disguise Rosenquist's eloquence. The new painting extends his reach until these post-Pop feats of expertise become as bold as *Raiders of the Lost Ark*, and nearly as mythic-minded.

Pop artists usually age badly: Look at Andy Warhol, who was important for fifteen minutes. But the 49-year-old Rosenquist now commands his style so effectively that he can afford to come clearer about his real intentions. Since those "real intentions" were always assumed to stick closely to the credos of Pop, it may be a shock to discover that Rosenquist is essentially an emotional painter, one whose work has probably always been loaded with meanings and inferences as broad as the stroke of his house-painter's brush.

In the books on Pop, Rosenquist's name usually shows up in the middle of a long list of like-minded artists, perhaps because his billboard-painter's technique (learned on the job in front of the real thing) was so perfectly suited to the overgeneralized, underworked, totemic banality of Pop's Americanized version. He was the perfect Pop painter, almost indistinguishable from the hordes of his colleagues—the bland leading the bland. But either Rosenquist has discovered a new depth in his work or our perceptions of him have gotten richer. While his paintings have always preoccupied themselves with heroic scale (sixteen and a half feet wide, *House of Fire* is a miniature), their iconography has recently grown more focused. Though his earlier works juxtaposed what seemed to be random images, the new subjects now clearly coalesce around a theme—usually an ambitious one.

House of Fire, for example, is a seething mass of half-felt significances. The bucket swings in the frame of the window as though the frame weren't there; the bucket and the window struggle for the same plane in the picture's space. Logic insists that only one is "really there"; the other must be a fantasy. Such contradictions recall Magritte, though the meanings that emerge from *House of Fire* are neither literary nor surreal.

The painting bristles with sublimations: sex, aggression, white-hot passion. It is a triptych painted on three panels: To the left of the fiery bucket dangles a brown bag of groceries, reminiscent of food, succor, nurturing, domestic peace, fruitfulness, and the plenitudes of suburban America. The bag hangs upside down, however; in this topsy-turvy position it becomes an ambiguous icon. The ambiguousness is amplified by the phallic loaf of bread, slyly and suggestively pushing out of the verdure.

This not so benign image is balanced by Rosenquist's familiar flying fusillade of lipsticks, which launch an assault on the picture's center. These lipsticks are also ambiguous. They evoke cannons and phalluses, anti-aircraft guns and moist lips, spaceships and protruding tongues. When their erotic violence is added to the sly sexuality of the brown bag, the two halves of the triptych comment on its glowing heart. *House of Fire* begins to read like a visual restatement of Freud's *Civilization and Its Discontents*. The fire within. The passions of the id, disrupting the calm of societies. The molten force of eroticism, breaking through the frame of domestic bliss. Or, perhaps, the power of a love affair.

"I paint anonymous things in the hope that their particular meanings will disappear," said Rosenquist some years back. It has taken a while to discover that he meant something besides the standard definition of Pop. Particular meanings do disappear, to be replaced by vast cinema-scale images whose meanings flow from their rich overtones of inference and intuition. Rosenquist's fascination with content was swallowed up for a while in the cool scope of his

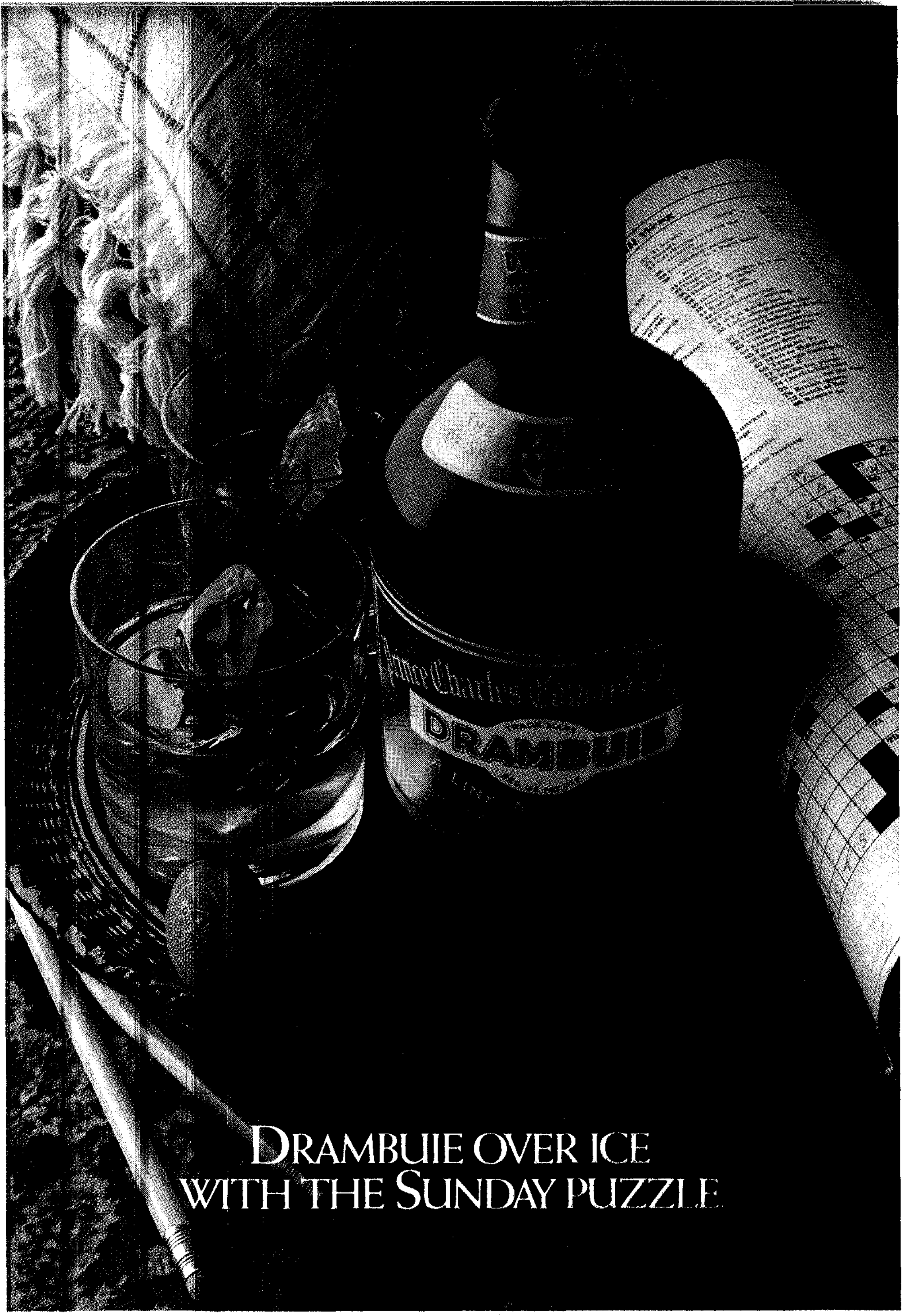
Pop spectaculars. It hasn't helped that he tends to explain himself in metaphors and indirections. "The subject matter isn't popular images," he said, "It isn't that at all." For a long time, nobody quite knew whether to believe him. (1020 Madison Avenue near 78th Street; through April 17.)

TWO YEARS AGO **Al Held** RELEASED FOR exhibition (at Robert Miller) a horde of paintings he had kept in his studio since 1959–61, the dates the works were finished. Done in clear streaks of color defining sloshy geometries, they documented his transition from Abstract Expressionism to the "clean style" of his mature period. They found few advocates in their own time; according to the show's commentator, Irving Sandler, they fit into neither prevailing critical theory—not pristine enough for the color-field painters, not gestural enough for the "Ab Ex" contingent. Now that they have survived their own times, Held's bright hybrids have lost all their stigmas. By 1980 they looked almost virginally fresh, proving once again that an artwork's historical context provides a hefty portion of its content.

After the successful reception of the 1980 show, Held has disinterred another batch from storage, this time dating from 1954 to 1959. Caught in an Abstract Expressionist death grip, they are less confident than their successors. But, inadequacies and all, they are fascinating, not just for the insights they offer into Held's struggle for a mature style, but also for a glimpse of fifties painting.

Held was mixing his own pigments in those days and laying them down in wide swaths that had to fight to keep their identity in a surging field of similar strokes. Weighted down by heavy ochre overtones, they struggled under the influence of de Kooning, Kline, and other brushwork masters. Despite the heavy load, they hint at Held's emerging ideas of a painting's ideal structure—a weave of strokes gradually clarifying into solid geometric forms, reaching for purer and purer realms of vision.

I might not agree with Sandler's assessment that the five years produced "masterworks"—that's a somber sort of judgment for these tentative but assertive experiments—but I will agree that a few of Held's early works are very good indeed, especially as they approach 1960. Why do they seem so fresh? Perhaps we need to look at them again, if only for the chance to reconnect with a sense of struggle in painting—the sense that pervades both the good and bad parts of Held's fifties recapitulation. The works aim high and sometimes fall short, but they never forget that rigorousness and earnestness are agreeable things to aim for. (Miller, 724 Fifth Avenue, near 57th; through April 3.) ▬



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Books/Rosellen Brown

CRITICAL CONDITION

"...*Bodily Harm* is a relentlessly observant novel. Its sentences go in odd directions, like unpredictable melodies..."

Bodily Harm, *by Margaret Atwood. Simon and Schuster; 266 pages; $14.50.*

HERE IS THE STORY MARGARET ATWOOD tells: Rennie is not happy with herself. She has had a bleak childhood of deadening propriety. Now she is a trendy journalist devoted to cataloguing Toronto's fashionable frivolities. The point is to obliterate the dead hand of earnestness. The point is to do things that have no point. She is smart, attractive, sophisticated; she faces the audience like a Godard character and accounts for herself in flat prose, this kind of prose, relentlessly observant but unadorned, contained, furious.

Bodily Harm opens with one kind of threat: A rapist has his eye on her. But Rennie is numb to the danger. She has already suffered the first and possibly final fleshly violation—she has lost part of a breast, part of herself, to cancer. She drives her boyfriend away, terrified of pity, his and her own, and falls in love with the solemn surgeon who seems to hold her life in his scalpel hand. He is good and clean and does not dream. Rennie has nightmares.

Rosellen Brown is the author of The Autobiography of My Mother *and* Tender Mercies.

Atwood: *Images of spiritual and physical decay.*

What happens then is: Rennie flies off to a Caribbean island to escape. She takes notes on hotels and dismal tourist attractions as habit dictates, only this place is grim and has never heard of fashion: The external world is just as afflicted as the internal. Her confrontation with political depravity does what it must—it does not make her heroic, and it does not make her any more ready to die. But it puts her self-absorbed despair—or her narcissism—in large perspective. Arbitrary pain appears to prevail in the lives of the poor of St. Antoine. She sees a man beaten to his knees, sees him stare silently at her. In prison, caught in the center of a pathetic failed revolution, Rennie thinks, "She may be dying . . . but if so she's doing it slowly, relatively speaking. Other people are doing it faster: At night there are screams."

Bodily Harm is a telling novel to have so soon after Robert Stone's *A Flag for Sunrise.* Minus the (often wearying) philosophy, Stone's was an adventure story, one of those taut exercises in fatality that draws its characters into an ever-narrowing space. The drearier the circumstances and the cynicism of his characters, the more profound his novel seems to readers who share Stone's political nihilism and his preoccupation with Thanatos.

Atwood handles her rebel insurrection with authority—it is the kind that gets two inches in the American papers—but it serves a different purpose from the revolution in Stone's novel. Her journey to St. Antoine is the first Rennie has ever made outside the rigid borders of her own mind. Its destination, however, is not hope but an informed hopelessness, the beginning inch on a longer measure, the bridge between *I* and *they.* Rennie learns that luck and gratitude are relative.

The almost earnest bizarreness of Rennie's Toronto friend Jocasta and the cool conceit of her boyfriend, Jake, are mordant and very funny. (Atwood characters have always excelled at arrogance laced with self-disgust.) They make sexual politics into the most dangerous game. Men, Jocasta says, "don't want love and understanding and meaningful relationships, they still want sex, but only if they can take it. Only if you've got something to lose . . . if you struggle a little. It helps if you're eight years old, one way or another."

Atwood's sentences follow each other in odd directions like unpredictable melodies; the satisfaction they yield comes as a surprise, a turn of phrase, an insight or juxtaposition a second after the beat. A soft pink sofa looks "like thighs." A woman who's been raped enjoys Rennie's reaction to her story "as if she's displaying . . . an attribute somewhere between a skill and a deformity, like double-jointedness."

But some of the time *Bodily Harm* seems as mired as its character. Rennie's limitations are meant to be both sympathetically female—moored in the flesh—and trivial, "feminized" by the social niche she has allowed herself to be crammed into. (Her last big story for a magazine was about "drain-chain jewelry," the latest craze.) Atwood doesn't condescend to Rennie so much as use her as a partially empty vessel that waits to be filled with the sweet water of enlightenment. She is not unsympathetic, but she is a less complex character than others Atwood has given us.

We arrive at a number of points far sooner than Rennie, and stand outside her, wishing she'd hurry up and get there. In Atwood's best fiction, as in her poetry, the images that prevail are so strong they cannot undergo solution or reduction or translation. *Bodily Harm* is full of rewards and insights, but the spiritual and physical decay that Rennie so painfully discovers never illuminate as much for us as they do for her. ▬

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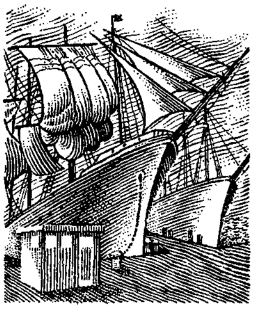

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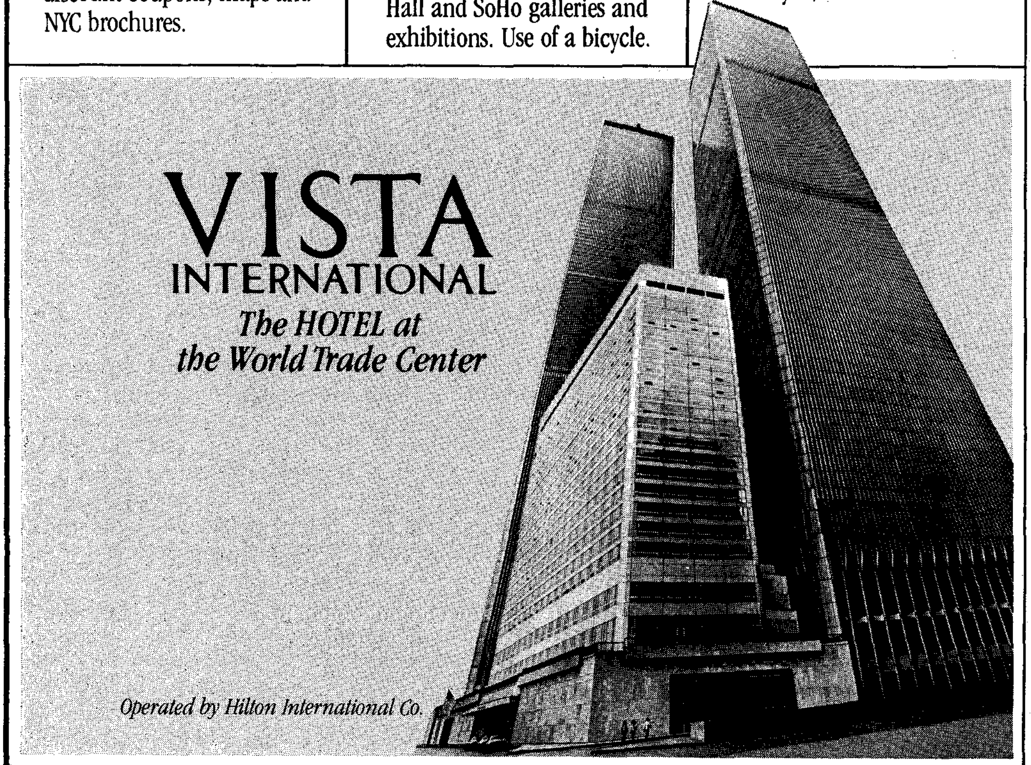

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Movies/David Denby

WHOSE SEX IS IT ANYWAY?

"...Julie Andrews as a woman playing a man pretending to be a woman? She hasn't got *two* sides, let alone three..."

AS ALL THE WORLD KNOWS, 1982 IS THE year of the Great Hollywood Gay-Movie Caper. But, for all the publicity, there hasn't been a gay movie yet—a movie that expresses homosexual taste in jokes or clothes or music. And except for one or two moments in the nifty *Personal Best,* we haven't seen anything of the erotic tensions and pleasures of homosexual love affairs.

As it happens, *Personal Best* is about the coming-of-age of a young female athlete, and homosexuality was never intended to be its principal subject. In **Making Love,** however, a young Los Angeles doctor (Michael Ontkean) falls in love with one of his patients, a gay writer (Harry Hamlin), and leaves his wife of eight years (Kate Jackson)—the change in sexual identity is at the heart of the movie. Yet the filmmakers find ways of ignoring everything that's explosive in their subject. What a dull, cautious piece of work! Here is this repressed, unhappy man whose blood jumps every time a good-looking man comes near; we see him wander into gay bars or alleys filled with men and then run away, frightened to death. At last he finds the courage to act on his desires—and what happens? Does he experience shame or anguish? Fear mixed with elation? A surge of joy and energy? Does he want sex with his lover all the time, or is he interested in a variety of men?

Making Love could have gone in a dozen interesting directions; the direction it did take is completely boring. It turns out that the doctor wants his male lover to replace his wife—he wants a tender comrade to cuddle with eternally, and the movie collapses into an earnest soap opera in which everyone is dreadfully sensitive to everyone else and all semblance of erotic or dramatic tension disappears. The actors seem immobilized by the responsibility that has fallen on their shoulders: Michael Ontkean shakes his fluffy head sorrowfully, and Kate Jackson and Harry Hamlin stand against stark white walls, stare straight into the camera, and deliver heartfelt monologues. *Making Love* exploits the vast American solemnity about "relationships"; it's the kind of "positive-image" swindle that congratulates heterosexuals on their tolerance, the kind of "mature" TV-movie boringness that gay pressure groups apparently want. It reminds us, once again, that pressure groups cannot produce art; they produce nothing but pressure.

Blake Edwards's **Victor/Victoria** has at least been devised by a single creator rather than a consortium of cautious mediocrities. Edwards has adapted a 1933 German film, *Viktor und Viktoria,* written and directed by Reinhold Schünzel. I've never seen the Schünzel film; Edwards's version of the material turns out to be a genial, low-intensity farce about sex roles and transvestism, not much different in tone from one of his slapstick Pink Panther movies. Julie Andrews stars as Victoria, an out-of-work, half-starving coloratura in the Paris of 1934 who gets taken in when she's flat broke by friendly old Toddy, a gay-cabaret performer and man-about-town. Toddy, played with customary fluency and warmth by jowly, florid Robert Preston, has the bright idea of clipping Victoria's hair, changing her singing style, and pushing her out on the stage of a gay club as Victor, a female impersonator. At the end of her numbers, Victor/Victoria pulls off her wig, revealing the elegant butch, and all the young men in the audience cheer wildly, convinced that she's a man. Everyone, that is, but the very straight King Marchan (James Garner), a suave Chicago gangster and nightclub owner who finds himself disturbingly attracted to "Victor." After a little spying convinces him that she is indeed a woman, he starts an affair with her, and so everyone thinks that the virile King Marchan, with his beautiful mustache, his great reputation with women, has fallen in love with a guy.

Two-part invention: *Robert Preston and Julie Andrews in* Victor/Victoria.

Edwards makes sweet-tempered jokes about all this confusion—the spinning of sexual identities in the gay world delights him because it introduces a note of irresistible craziness into life. Huge Alex Karras is on hand as Garner's bodyguard, and he turns out to be gay, too, and climbs into bed with Robert Preston (the two sit side by side in their pajamas like a middle-aged married couple). Karras pads around expressionlessly, and, with his round face and barrel chest, he's as cute as a circus bear with a ribbon around his neck.

Homosexuals don't frighten Edwards, but any whiff of decadence certainly does. The studio-built Paris streets are handsome and evocative, but the gay cabarets lack atmosphere, and whatever period flavor the movie has is destroyed when the actors open their mouths and

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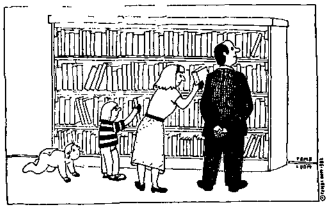

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speak the overexplicit jargon of the 1980s—"relationship," "gay," even "alternative life-style"—rather than the coded and barbed homosexual idiom of the day. In their songs for *Cabaret,* John Kander and Fred Ebb evoked the tinny, sardonic, self-consciously sophisticated sound of Berlin theater songs from the Weimar period. But Edwards doesn't hire a team like Kander and Ebb to do appropriate numbers for Paris in the early thirties; he doesn't get a New York cabaret composer to write songs that would at least be right for 1982; no, he hires his old crony Henry Mancini to write music that sounds like the standard Hollywood and Vegas pop numbers whipped up for an ordinary TV special.

Singing these awful songs in her sweet, unmistakably ladylike tones, Julie Andrews (who is Mrs. Edwards) tries to look cool and defiant—her idea, I suppose, of a female impersonator. One wonders if she's ever seen anyone perform in drag. Most female impersonators, of course, are super-feminine, glorifying and caricaturing women in a paroxysm of temperament. I'm not sure how any actress could triumph in this role of a woman pretending to be a man pretending to be a woman, but I know that Julie Andrews can't play it. There aren't *two* sides to Julie Andrews's personality, let alone three. She's a forthright, wholesome woman; any sort of put-on or camping is utterly alien to her profoundly unambiguous temperament. When she sings, we seem to be watching an old Julie Andrews musical with this baffling, unworkable conceit surrounding the numbers. The song ends, and all the young men go crazy, and we can't figure out what's got into them. She pulls off her wig to reveal that close-cropped hair, and she doesn't look at all like a man in drag. If anything, she looks like a *male* impersonator—or a lesbian.

Blake Edwards's slapstick style depends on carefully built, slow-developing gags that explode at the climax, and he gets off some real zingers here. Edwards is good at playing a complex of bustling activity off one physical object or reference point—for instance, a restaurant filled with diners and waiters sent into an uproar by a lone cockroach that scandalously makes its way from one table to another. But when Edwards tries for speed or spontaneity, he comes up with nothing more imaginative than a brawl: There are three of these free-for-alls, with people wrecking nightclubs and tearing one another's clothes. *Victor/Victoria* is very pleasant and quite harmless. It's tolerant, even affectionate, toward gays, but it doesn't have anything like the wit or style needed for a film about the homosexual cabarets of Paris. For all its attentiveness to gay themes, the movie is just too straight. ■

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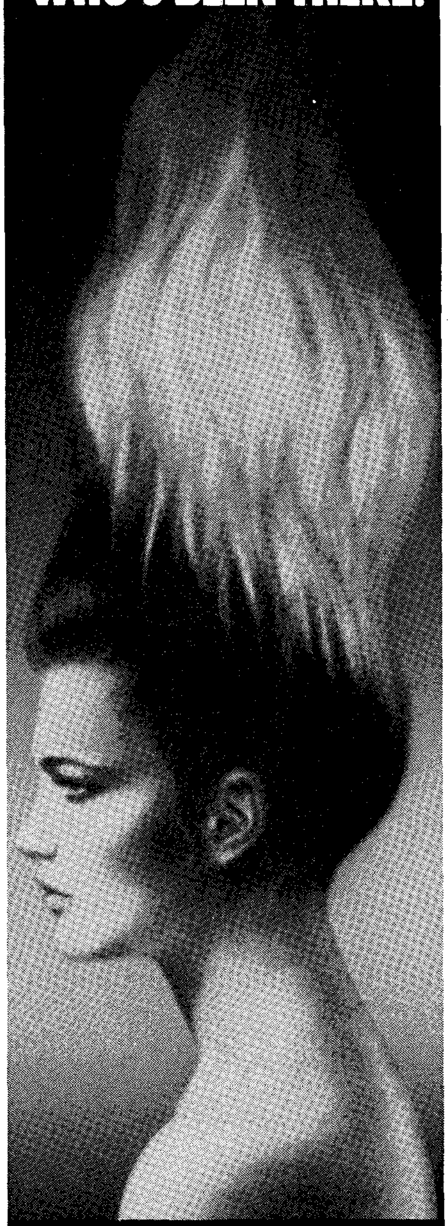

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Theater / John Simon

PLAYS LIKE OTHER PEOPLE'S

> "...In a naturalistic play, even one with flashes of wit and pathos, something somewhere must be out of the ordinary..."

Ordinary people: *Rose Gregorio and Kenneth McMillan in David Blomquist's new comedy.*

Weekends Like Other People, AT THE Phoenix, has many things going for it. It has a flawless set: a lower-middle-class kitchen and living room by David Jenkins, with every last doodad, gizmo, and knickknack a perfect little horror. It has the best in blue-collar fashions from Jennifer Von Mayrhauser, inconspicuously correct lighting by Pat Collins, and good sound by David Rapkin—ghastly TV commercials that act as bridges between scenes. The cast of two is splendid. As potbellied Dan Maher, who toils in an unspecified warehouse, worships his bosses, dreams of upward mobility, and has a married daughter who ignores him and an eleven-year-old son he sometimes thinks of as ten, Kenneth McMillan is just about sublime. If there is extraordinariness to be extracted from the commonplace, he is the one to do it: in simple, matter-of-fact, dead-center manner—memorably.

As his wife, Laurie, Rose Gregorio fully holds her own. Though she works in a restaurant, she also keeps house, takes care of little Alan, listens patiently to Dan's deadly stories about work and bosses, and is heroically cheerful even about a pair of drapes that remind Dan of his leisure suit—quite rightly, as they were made from the same material. Miss Gregorio is particularly wonderful when the couple get into their huge fight, and then even more wonderful when, the next day, she is worn-out, resigned, and reduced to a small, gray voice in which hopelessness makes a last, desperate stand against tears. Ulu Grosbard's good staging wisely gives the gifted actors their head. The only trouble with *Weekends Like Other People* is the play, though even that is not contemptible.

What David Blomquist has written is about utterly ordinary people, with utterly ordinary experiences and utterly ordinary language. It is all most accurately observed, overheard, felt. But in a naturalistic play, at this late date, something somewhere has to be out of the ordinary. However well it is done—and in the second act, as opposed to the much weaker first, it is done very well indeed—it is not enough to go from lives of quiet desperation to bits of noisy desperation, from modestly rising expectations to enormously squashed ones, from sit-com to sit-dram. True, Blomquist has the right flashes of wit: When Laurie upbraids Dan for carrying on about a wisdom-tooth extraction, he thunders: "It's one of the biggest teeth in your whole goddam head! The roots of a tooth like that go down into your shoulder bone." Also fine flashes of pathos: After all bigger promises fall through, Dan, of the Budweiser persuasion, muses: "I was wondering whether I should switch to that Michelob beer? It's only 30 cents more. It's supposed to be best." Note how fine the tuning is in "one of the biggest" (not "the biggest," as a lesser writer would have it) and in "that Michelob beer" (not "Michelob").

Even so, far, far too much is just repetition by one character, with or without minuscule changes, of what the other one just said, as some tiny, stupid point gets worried like a bone by contending terriers. Sure, that is how it is, but it doesn't play—at least not for the merciless mileage the author squeezes from it. The offstage characters do not, as they should in a two-person play, become properly visible—not even young Alan. The first-act curtain line is a real clinker, and sometimes Blomquist's good ear betrays him, as in "You *weren't* what I had in mind. You *was* just there." (Italics mine.) And there are facile jokes, such as Dan's referring to any number of things as whatchamacallits, only to have Laurie end the play with a tenderly imitative whatchamacallit of her own.

WHAT IS MORE DATED THAN YESTERday's counterculture? Perhaps today's avant-garde. A theatrical sample of each is to be found in the double bill at the Harold Clurman Theatre. We begin with a recent item, Lewis Black's **Crossing the Crab Nebula,** a humorless fantasy that tries to fuse science fiction, absurdism, and social sarcasm. Booney, a welder, is driving to California through total wastelands, as he alternately swills down or douses himself with beer. Suddenly, he has picked up a weird-looking hitchhiker named Radio, at whom he monologizes away, mostly about a coyote who saved his life when, in a snowstorm, it stopped his skidding wheels by dying under them. He wanted to have it stuffed and cherish it, but had to stuff it down to keep from starving.

Next, Mirage, a roadside-hash-house waitress en route to a Hollywood contract, materializes; she keeps appearing and disappearing, in the car or jogging alongside it. For Booney, who has run

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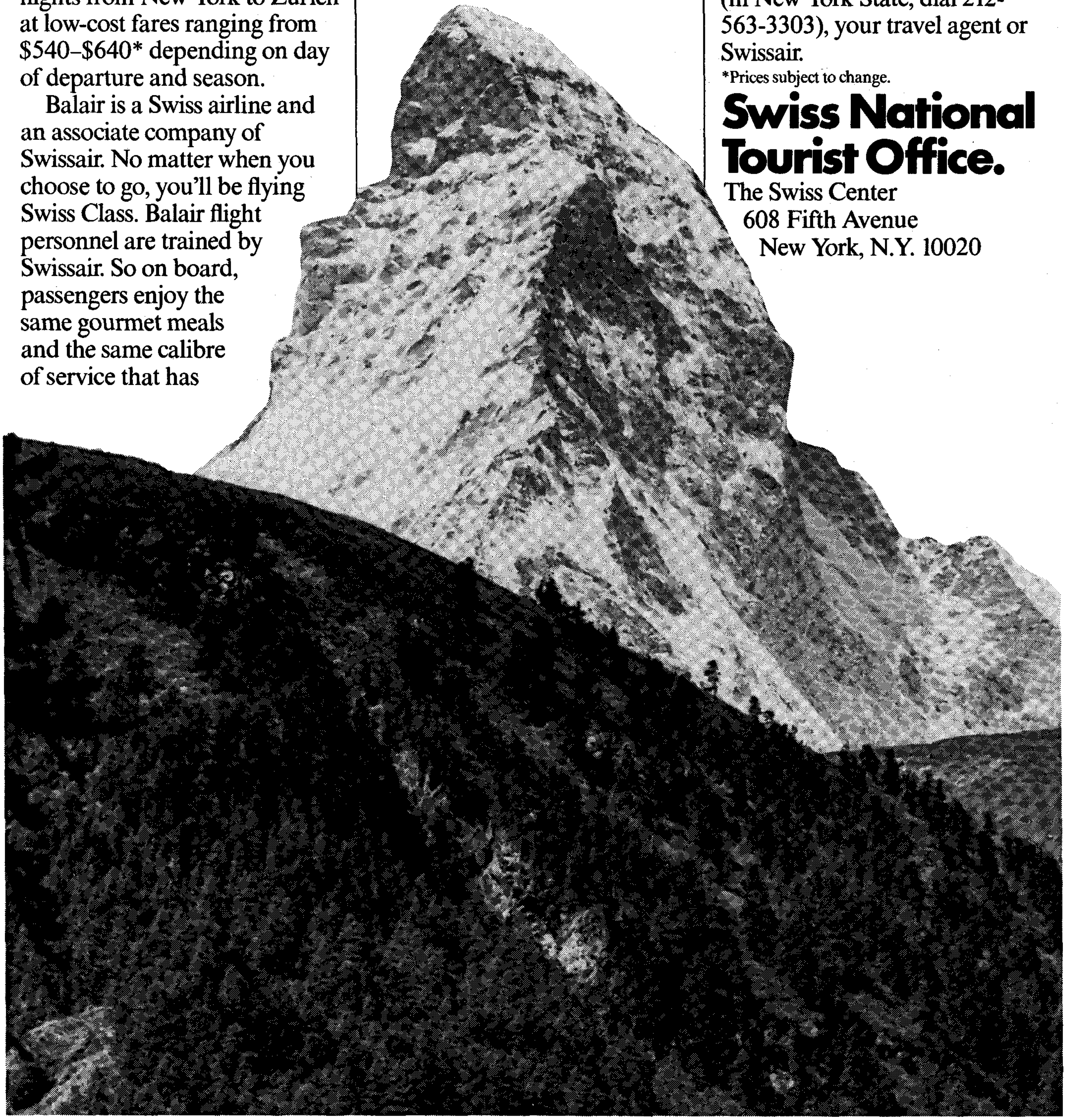

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out of beer, she has not so much as a burger. It all has something to do with the multi-nationals, whoever they are. Booney says: "Four years ago, I could have stopped the car and gotten married in less than a week." (He has been married fifteen times.) Radio says: "No, I don't dance. I hardly even walk." Mirage says: "I was a housewife. I had two kids. I ate them." Somebody says: "You know, you can't find Ohio any more—even with a map." But this loss is compensated for: Whenever Booney announces that he's headed for California, he is told that he's already in it—California is everywhere. After seeing *Crossing the Crab Nebula,* I guess I had better believe it.

Mirage and Radio make out on the back seat, then make off. Booney walks alongside the car for a bit, then produces the coyote's skin and drives on. Kevin O'Connor plays him with great gusto, but an unsubtle, unrelieved, cheap gusto. It hardly matters, though. Barbara eda-Young camps up Mirage, and Peter Crombie is quietly creepy as Radio, which is probably right but doesn't matter either. There was not much for William Peters to direct, though he must be used to that by now, having directed (and co-authored) a previous Black play.

Then comes **Birdbath,** Leonard Melfi's 1965 play re-created with the original cast: Kevin O'Connor and Barbara eda-Young, who in 1965 was Barbara Young. O'Connor has gotten older; Miss Young, only eda. He no longer looks like Frankie, a young beat poet working as a cashier in a New York cafeteria; but she still looks like the homely, mother-hen-pecked Velma, a spinster who works days as an usherette and nights as a waitress to keep her rotten mother in caviar, which Mom likes to eat with coffee cake. O'Connor's Frankie suffers from being overage; Miss eda-Young's Velma, from overacting.

The play is about the night neurotic (or psychotic) and virginal Velma spends in Frankie's basement pad; about how she's charmed by him but screams when he comes near her; about a terrible fact that emerges but that, luckily for you, I can't reveal; and about how Velma passses out on Frankie's bed while he writes her a poem for tomorrow, which is Valentine's Day. The poem is every bit as wretched as the play, but I suspect that Leonard Melfi takes both of them equally seriously. Velma's last name is Sparrow, which means that the play's title refers to her; Frankie's last name is Basta, which means "Enough already!" Melfi has written that the play concerns a time when he kept meeting strangers whose lives seemed more meaningful than his own; since his life has consisted mostly of writing reams of dreadful plays, I don't see how it could have been otherwise. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

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Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 775 Second Ave., N.Y.C. 10017, a month before the sale.* **Do not phone.**

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A Complete Entertainment Guide for the Week Beginning March 15

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

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Below 14th Street

2. **FILM FORUM 2—Watts St. at Ave. Americas.** 431-1590. Thru Mar. 16: "Angi Vera." Mar. 17-18: "Messidor." Mar. 19-21: "Voyage en Douce."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Mar. 15: "A Generation"; "Birchwood." Mar. 16: "High and Low"; "The Bad Sleep Well." Mar. 17: "Next Stop, Greenwich Village"; "You're a Big Boy Now." Mar. 18-20: "Numéro Deux"; "Vivre Sa Vie." Mar. 21: "The Decline of Western Civilization." **AGEE ROOM—** Thru Mar. 16: "Ici et Ailleurs"; "Comment Ca Va?" Mar. 17-20: "Breathless"; "All the Boys Are Called Patrick." Beg. Mar. 21: "Le Gai Savoir"; "One American Movie." Mar. 19-21: "India Song."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Thru Mar. 18: "Z"; "State of Siege." Beg. Mar. 19: "Making Love." #2—"Shoot the Moon."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Mar. 18: "Beau Père." Mar. 19-20: "The Seduction of Mimi"; "Servant and Mistress." Beg. Mar. 21: "Despair"; "Even Dwarfs Started Small."

9. **ART—8th St. E. of University Pl.** 473-7014. "Chariots of Fire."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Mar. 15: "M. Hulot's Holiday"; "Mon Oncle." Mar. 16: "The Big Heat"; "Human Desire." Mar. 17: "Dr. Strangelove"; "The Wrong Box." Mar. 18: "The Great Lie"; "The Old Maid." Mar. 19-20: "Blackmail"; "Sabotage." Mar. 21: "Children of Paradise."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Mar. 18: "Absence of Malice"; "All the President's Men."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Mar. 16: "Auntie Mame." Mar. 17-18: "Midnight Cowboy"; "American Gigolo." Mar. 19-20: "The Tenant"; "Knife in the Water." Beg. Mar. 21: "The 39 Steps"; "High Anxiety."

14. **GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—"Personal Best." #2—"Evil Under the Sun."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1 & #2—"On Golden Pond." #3 & #4—"Missing."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Mar. 18: "Butterfly."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Richard Pryor Live on the Sunset Strip."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Mar. 18: "Making Love." Opening Mar. 19: "Deathtrap."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Atlantic City."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Shoot the Moon." Closed Mar. 18. #2—"Death Wish II." #3—"Missing."

43rd-60th Streets

30. **NATIONAL—B'way nr. 44th St.** 869-0950. #1—Opening Mar. 19: "Christiane F." #2—Opening Mar. 19: "Porky's."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Richard Pryor Live on the Sunset Strip."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Making Love." #2—"Enter the Ninja." #3—"Shoot the Moon." #4—"Chariots of Fire." #5—"Personal Best." #6—"Arthur."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. "Death Wish II." **STATE 2**—582-5070. "Parasite."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Reds."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Butterfly."

37. **CINERAMA 1—B'way nr. 47th St.** 975-8366. Thru Mar. 18: "Dial M for Murder." Beg. Mar. 19: "Amin: The Rise and Fall." **CINERAMA 2**—975-8369. Thru Mar. 18: "The Seduction." Opening Mar. 19: "The Beast Within."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Raiders of the Lost Ark." **EMBASSY 3**—"Iron Dragon Strikes Back"; "Bruce Lee's Deadly Kung Fu." **EMBASSY 4**—"Ragtime."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Mar. 16: "Modern Times"; "City Lights." Mar. 17-20: "Casablanca"; "Citizen Kane." Beg. Mar. 21: "Days of Heaven"; "The Duellists." #2—Thru Mar. 16: "Blow-Up"; "Zabriskie Point." Mar. 17-20: "Women in Love"; "The Music Lovers." Beg. Mar. 21: "Rebel Without a Cause."

41. **RIVOLI—B'way nr. 49th St.** 247-1633. #1—"Missing." #2—"Evil Under the Sun."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "One From the Heart."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. Thru Mar. 18: "Quest for Fire." Opening Mar. 19: "Victor/Victoria."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Mar. 18: "Atlantic City." Beg. Mar. 19: "Man of Iron."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Mar. 16: "New York, New York." Mar. 17-18: "Apocalypse Now"; "Paths of Glory." Mar. 19-20: "Apocalypse Now"; "Dr. Strangelove." Beg. Mar. 21: "The Magic Flute."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Mar. 18: "Personal Best." Opening Mar. 19: "Deathtrap."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "I'm Dancing as Fast as I Can."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Mar. 20: "Raiders of the Lost Ark." Opening Mar. 21: "Genocide."

52. **LITTLE CARNEGIE—57th St. nr. Seventh Ave.** 246-5123. "Atlantic City."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Making Love." Closed eve. Mar. 15.

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. Thru Mar. 18: "Butterfly." Opening Mar. 19: "Christiane F."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Circle of Deceit."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Sleeping Dogs."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"On Golden Pond." #2—Thru Mar. 18: "Chariots of Fire." Opening Mar. 19: "Porky's."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Ragtime." **CORONET**—"Reds."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Wasn't That a Time!"

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Mar. 20: "Three Brothers." Opening Mar. 21: "Mephisto." **CINEMA II**—753-0774. "Shoot the Moon."

61st Street & Above
East Side

70. **GEMINI 1—Second Ave. nr. 64th St.** 832-1670. "Parasite." **GEMINI 2**—832-2720. "Evil Under the Sun."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Missing."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Richard Pryor Live on the Sunset Strip." #2—"Death Wish II."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Das Boot."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "I'm Dancing as Fast as I Can."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Mar. 18: "Absence of Malice." Beg. Mar. 19: "The Woman Next Door."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Evil Under the Sun."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Richard Pryor Live on the Sunset Strip." **ORPHEUM 2**—427-1332. 2—Thru Mar. 18: "Death Wish II." Opening Mar. 19 (tent.): "Porky's."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru Mar. 18: "Shoot the Moon." Opening Mar. 19: "The Beast Within."

83. **86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru Mar. 18: "On Golden Pond." Opening Mar. 19: "Deathtrap." #2—"Missing."

61st Street & Above
West Side

88. **PARAMOUNT—B'way at 61st St.** 247-5070. "One From the Heart."

89. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Passione d'Amore." #2—"My Dinner With Andre." #3—"Chariots of Fire."

90. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Tragedy of a Ridiculous Man." #2—"The Woman Next Door."

91. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Mar. 15: "The Turning Point"; "Julia." Mar. 16-17: "Tristana"; "Diary of a Chambermaid." Mar. 18-20: "The Solid Gold Cadillac"; "Theodora Goes Wild." Beg. Mar. 21: "Hester Street"; "Madame Rosa."

92. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Das Boot." #2—"Love and Lies."

93. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Raiders of the Lost Ark." #2—"Personal Best." #3—"Shoot the Moon." #4—"Missing."

94. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Evil Under the Sun." #2—"On Golden Pond."

95. **THALIA—95th St. W. of B'way.** 222-3370. Mar. 15: "Andrei Rublev." Mar. 16: "The Clowns"; "Il Bidone." Mar. 17: "Mon Oncle"; "Simon." Mar. 18: "Sleep My Love"; "Somewhere in the Night"; "Waterfront." Mar. 19-20: "Amarcord"; "Toby Dammit." Mar. 21: "Rashomon"; "Ugetsu."

97. **OLYMPIA—B'way nr. 107th St.** 865-8128. #1—"Z"; "State of Siege." #2—"Absence of Malice"; "Only When I Laugh." #3—Thru Mar. 18: "Arthur"; "Altered States." Beg. Mar. 19: "Making Love." #4—"Ragtime."

Museums, Societies, Etc.

A.I.R. GALLERY—63 Crosby St. 966-0799. Adm. $2. Mar. 18, 7 p.m.: Films by Madeleine Gekiere.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($2 adults, $1 children, after museum adm.): "To Fly" (1976) by Greg MacGillivray & James Freeman; Fri.-Sat., 6 & 7:40 p.m. (spec. $5.50 adm. to museum & films): "To Fly," & "Living Planet" (1979) by Dennis Earl Moore.

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Mar. 16, 8 p.m.: "Vampyr" (1932) by Carl Dreyer. Mar. 17, 8 p.m.: "Rose Hobart" (1939), "Cotillion" (1969), "The Midnight Party" (1969), "The Children's Party" (1969), "Centuries of June" (1955), "Aviary" (1955), "Gnir Rednow" (1955), Nymphlight" (*c.* 1957), "A Legend for Fountains" (1957-70) & "Angel" (c. 1957) by Joseph Cornell. Mar. 18, 8 p.m.: Retrospective Program 1 by Joan Jonas. Mar. 19, 8 p.m.: Retrospective Program 2 by Jonas. Mar. 20, 2 p.m.: Video by Janice Tanaka; 8 p.m.: Retrospective Program 3 by Joan Jonas. Mar. 21, 8 p.m.: "Reverberation" (1969), "Serene Velocity" (1970) & "Still" (1971) By Ernie Gehr.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $3.50. Mar. 19, 7:30 p.m.: "The Show Off" (1926) by Mal St. Clair, & "Love 'Em and Leave 'Em" (1926) by Frank Tuttle, both with Louise Brooks. Mar. 20, 7:30 p.m.: "A Girl in Every Port" (1928) by Howard Hawks, & "Beggars of Life" (1928) by William Wellman, both with Louise Brooks.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $1.50; senior citizens 75c. Mar. 17, 8 p.m.: "Sweetheart of the Campus" (1941) by Edward Dmytryk, with Ruby Keeler & Ozzie Nelson.

CITY ARTS WORKSHOP—417 Lafayette St. 673-8670. Adm. $1. Mar. 16, 7 p.m.: "Artists at Work" (1982) by Mary Lance. Filmmaker will be present.

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COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3. Mar. 18, 10 p.m.: Films by Klaus Telscher. Mar. 19, 8 p.m.: "Schwechater" (1957-58), "Arnulf Rainer" (1958-60), "Unsere Afrikareise" (1961-66), "Pause" (1977) & other films by Peter Kubelka. Mar. 20, 8 p.m.: "Kaskara" (1974) by Dore O., & "Lagado" (1977) by Werner Nekes. Mar. 21, 8 p.m.: "The Subjective Factor" (1981) by Helke Sander.

COOPER-HEWITT MUSEUM—2 E. 91st St. 860-6868. Adm. $4; members $3.50. Mar. 16, 6:15 p.m.: "Metropolis" (1926) by Fritz Lang, & "Manhatta" (1921) by Charles Scheeler & Paul Strand.

ETHNIC FOLK ARTS CENTER—179 Varick St. 691-9510. Adm. $3. Mar. 21, 3:30 p.m.: "Handcuffs" (1969) by Christo Papic.

FILM FORUM 1—57 Watts St. 431-1590. Adm. $4; members $2.50. Mon.-Sun., 6, 8 & 10 p.m. & Sat.-Sun., 4 p.m. Thru Mar. 16: "I Heard It Through the Grapevine" (1982) by Dick Fontaine & Pat Hartley, with James Baldwin. Opening Mar. 17: "The Atomic Cafe" (1982) by Kevin Rafferty, Jayne Loader & Pierce Rafferty.

FILMS CHARAS—Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. Mar. 16, 8 p.m.: "Monterey Pop" (1968) by D.A. Pennebaker *et al*, & "Different Drummer: Elvin Jones" (1980) by Edward Gray.

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Free. Mar. 19-20, 9 p.m.: "The Long Voyage Home" (1940) by John Ford, with John Wayne.

FRAUNCES TAVERN MUSEUM—54 Pearl St. 425-1778. Adm. $1.50. Mar. 21, 2 p.m.: "Johnny Tremain" (1957) by Robert Stevenson.

GOETHE HOUSE—Fifth Ave. at 83rd St. 744-8310. Adm. $1. Mar. 20, 2 p.m.: "So Ist Das Leben" (1929) by Carl Junghans.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050 Adm. $3; members, senior citizens & students $2.50. Mar. 20, 3 p.m.: (spec. adm.): "Artists at Work" (1982) by Mary Lance; 8:30 p.m.: "Love Me Tonight" (1932) by Rouben Mamoulian, with Jeanette MacDonald & Maurice Chevalier.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Adm. $1.75; students & senior citizens 75c; children 50c; Tues. eves free. Tue.-Sun., 3 p.m., Tue., 6 p.m. & Sat.-Sun., 1 p.m.: "Das Triadische Ballett" (1970) by Franz Schombs, "Mensch und Kunstfigur" (1968) by Margarete Hasting, & "Bewegte Bilder" (1976) by Richard Schummer.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members $3. Mar. 17, 7:30 p.m.: "Diary of a Shinjuku Thief" (1969) by Nagisa Oshima. Mar 19, 7:30 p.m.: "The Scandalous Adventures of Buraikan" (1970) by Masahiro Shinoda. Mar. 21, 2 p.m.: "Pastoral Hide and Seek" (1974) by Shuji Terayama.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $2.50. Mar. 20, 8 p.m.: Video by Tom Debiaso.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Mar. 16, 8 p.m.: "Forty Guns" (1957) by Samuel Fuller, with Barbara Stanwyck. Mar. 17, 8 p.m.: "A Sense of Loss" (1972) by Marcel Ophuls; 8 p.m. (spec. adm.): "Ivan the Terrible, Part 1" (1943) by Sergei Eisenstein. Mar. 18, 7:30 p.m., Mar. 19-20, 8 p.m., & Mar. 21, 3 & 7:30 p.m.: "Don Giovanni" (1979) by Joseph Losey.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free. Mar. 20, 1:30 p.m.: "All My Darling Daughters" (1972) by David Lowell Rich, with Robert Young & Eve Arden. Sound & captions.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Mar. 16, 12 p.m.: "The Quiet Man" (1952) by John Ford, with John Wayne & Maureen O'Hara. Mar 18, 12 p.m.: "Israeli Boy: Life on a Kibbutz," & "Apples of Gold."

NEW YORK UNIVERSITY—La Maison Française, 16 Washington Mews. 598-2161. Free. Mar. 19, 6 p.m.: "Quai des Brumes" (1938) & "Juliette ou la clé des songes" (1951) by Marcel Carné. **Tisch Hall, Schimmel Auditorium, 40 W. 4th St.** 598-7867. Free. Mar. 19, 6 p.m.: "Romeo and Juliet" (1954) by Renato Castellani, with Laurence Harvey. **Main Building, Room 703, 100 Washington Square East.** 598-3395. Free. Mar. 19, 6:30 p.m.: "Alambrista" (1976) by Robert M. Young.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 6, 8 & 10 p.m., Fri.-Sun., 4 p.m.: "25 Fireman's Street" (1973) by Istvan Szabo. Sat.-Sun., 2 p.m. (free): "Pablo Picasso: The Legacy of a Genius" (1981) by Michael Blackwood.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Mar. 20, 2:30 p.m.: "Shoot the Moon" (1962) & "Lurk" (1965) by Red Grooms.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. Mar. 17, 9 p.m.: "Steamboat Bill Jr." (1928), with Buster Keaton. Mar. 21, 7:30 p.m.: "The Third Man" (1949) by Carol Reed, with Orson Welles & Joseph Cotten.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru Mar. 28: Video by Bill Viola.

Bronx

100. ALLERTON—744 Allerton Ave. 547-2444. #1—"Parasite." #2—"Richard Pryor Live on the Sunset Strip." #3—Thru Mar. 18: "Enter the Ninja." Beg. Mar. 19: "Porky's."

101. BAINBRIDGE—E. 204 at Perry. 798-2370. Thru Mar. 18: "Absence of Malice"; "Only When I Laugh." Beg. Mar. 19: "Ragtime"; "Night School."

102. CAPRI—Fordham nr. Jerome Ave. 367-0558. "Missing."

103. CIRCLE—Westchester at E. 177. 863-2100. #1—Thru Mar. 18: "Enter the Ninja." Beg. Mar. 19: "The Beast Within." #2—Thru Mar. 18: "Ragtime." Beg. Mar. 19: "Amin: The Rise and Fall."

104. CITY—2081 Bartow Ave. 379-4998. #1—"Richard Pryor Live on the Sunset Strip." #2—"Death Wish II."

105. DALE—231st St. & B'way. 884-5300. "Richard Pryor Live on the Sunset Strip."

109. INTERBORO—Tremont nr. Bruckner Blvd. 792-2100. #1—"Richard Pryor Live on the Sunset Strip." #2—"Missing." #3—Thru Mar. 18: "Personal Best." Beg. Mar. 19: "Porky's." #4—Tent.: "On Golden Pond."

110. KENT—167th St. nr. Grand Conc. 992-9330. "Richard Pryor Live on the Sunset Strip."

112. LOEWS AMERICAN—East Ave. at Metro. 828-3322. #1—"Missing." #2—"Death Wish II."

113. LOEWS RIVERDALE—259th St. at Riverdale Ave. 884-2260. "Missing."

114. LOEWS PARADISE—188th St. at Grand Conc. 367-1288. #1—"Raiders of the Lost Ark." #2—"Parasite." #3—"Death Wish II." #4—"The Seduction."

116. PALACE—1603 Union Port Rd. 829-3900. #1—"Richard Pryor Live on the Sunset Strip." #2—"Parasite."

122. WHITESTONE BRIDGE DRIVE-IN—Bruckner Blvd. 828-3330. Blue—"Death Wish II"; "Dressed to Kill." Red—"Richard Pryor Live on the Sunset Strip"; "Neighbors."

Brooklyn

200. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Death Wish II." #2—"Parasite."

202. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 69th St. 238-4200. #1—Thru Mar. 18: "Shoot the Moon." Beg. Mar. 19: "The Beast Within." #2—"Missing." #3—Thru Mar. 18: "Enter the Ninja." Beg. Mar. 19: "Amin: The Rise and Fall." #4—Thru Mar. 18: "Absence of Malice"; "Only When I Laugh." Beg. Mar. 19: "Atlantic City." #5—"Personal Best."

203. BENSONHURST—BENSON—20th Ave. at 86th St. 372-1617. #1—Thru Mar. 18: "Making Love." Beg. Mar. 19: "Porky's." #2—Thru Mar. 18: "Absence of Malice"; "Only When I Laugh." Beg. Mar. 19: "The Beast Within."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. Thru Mar.18: "Personal Best." Beg. Mar. 19: "The Beast Within."

206. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Richard Pryor Live on the Sunset Strip." #2—"Raiders of the Lost Ark."

207. BENSONHURST—MARBORO—Bay Pkwy. at 68th St. 232-4000. #1—"Missing." #2—"On Golden Pond." #3—"Shoot the Moon." #4—"Chariots of Fire."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. Thru Mar. 18: "Enter the Ninja." Beg. Mar. 19 (tent.): "Making Love."

210. BRIGHTON BEACH—OCEANA—Brighton Beach at Coney Island Ave. 743-4333. #1—Thru Mar. 18: "Ragtime." Beg. Mar. 19: "The Beast Within." #2—"Parasite." #3—"Missing." #4—"Death Wish II."

211. BROOKLYN HEIGHTS—BROOKLYN HEIGHTS—Henry at Orange. 596-7070. #1—"Shoot the Moon." #2—"Evil Under the Sun."

212. CANARSIE—CANARSIE—E. 93rd at Ave. L. 251-0700. #1—"Personal Best." #2—"On Golden Pond." #3—"Missing."

220. FLATBUSH—NOSTRAND—Nostrand at Kings Hwy. 252-6112. Thru Mar. 18: "Making Love."

223. FLATLANDS—BROOK—Flatlands at Flatbush. 258-2034. "Missing."

224. FLATLANDS—KINGS PLAZA NORTH—Upper Mall, Flatbush at Ave. U. 253-1110. "Shoot the Moon." **SOUTH**—"Chariots of Fire."

226. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Death Wish II." #2—"Richard Pryor Live on the Sunset Strip."

228. GREENPOINT—CHOPIN—Manhattan at Greenpoint. 389-1100. Thru Mar. 18: "Ragtime"; "Airplane!" Beg. Mar. 19: "The Seduction"; "Dead and Buried."

231. MIDWOOD—AVENUE U—Ave. U at E. 16th. 336-1234. "Personal Best."

232. MIDWOOD—COLLEGE—Flatbush at Ave. H. 859-1384. Thru Mar. 18: "Evil Under the Sun."

233. MIDWOOD—KENT—Coney Island Ave. at Ave. H. 434-8422. "Absence of Malice."

234. MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Mar. 18: "Butterfly." Beg. Mar. 19: "Porky's." #2—"Richard Pryor Live on the Sunset Strip." #3—"Quest for Fire."

235. MIDWOOD—MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Mar. 16: "The French Lieutenant's Woman." Beg. Mar. 17: "Modern Problems."

236. PARK SLOPE—PLAZA—Flatbush nr. Grand Army Plaza. 636-0170. #1—Thru Mar. 18: "Richard Pryor Live on the Sunset Strip." #2—"Missing." Mar. 17: "The Seventh Seal."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Mar. 18: "Raiders of the Lost Ark." #2—Thru Mar. 18: "Death Wish II."

301. MARINER'S HARBOR—JERRY LEWIS— 720-9300. Program unavailable.

302. NEW DORP—FOX PLAZA— 987-6800. #1—Thru Mar. 18: "Making Love." Beg. Mar. 19: "Porky's." #2—"Missing."

303. NEW DORP—HYLAN— 351-6601. #1—Thru Mar. 18: "Evil Under the Sun." #2—"Richard Pryor Live on the Sunset Strip."

304. NEW DORP—LANE— 351-2110. "Death Wish II."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"On Golden Pond." #2—"Chariots of Fire."

308. NEW SPRINGVILLE—RICHMOND— 761-3103. Thru Mar. 18: "Shoot the Moon." Beg. Mar. 19: "The Beast Within."

Queens

403. ASTORIA—UA ASTORIA—Steinway St. 545-9470. #1—"Parasite." #2—"Death Wish II." #3—"Richard Pryor Live on the Sunset Strip." #4—Thru Mar. 18: "Campus Teasers"; "The 10 Girls." Beg. Mar. 19: "The Beast Within."

404. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Chariots of Fire." #2—"Richard Pryor Live on the Sunset Strip."

405. BAYSIDE—BAYSIDE—Bell at 39th Ave. 225-1110. #1—"Missing." #2—"On Golden Pond." #3—"Evil Under the Sun." #4—Thru Mar. 18: "Personal Best." Beg. Mar. 19 (tent.): "The Beast Within."

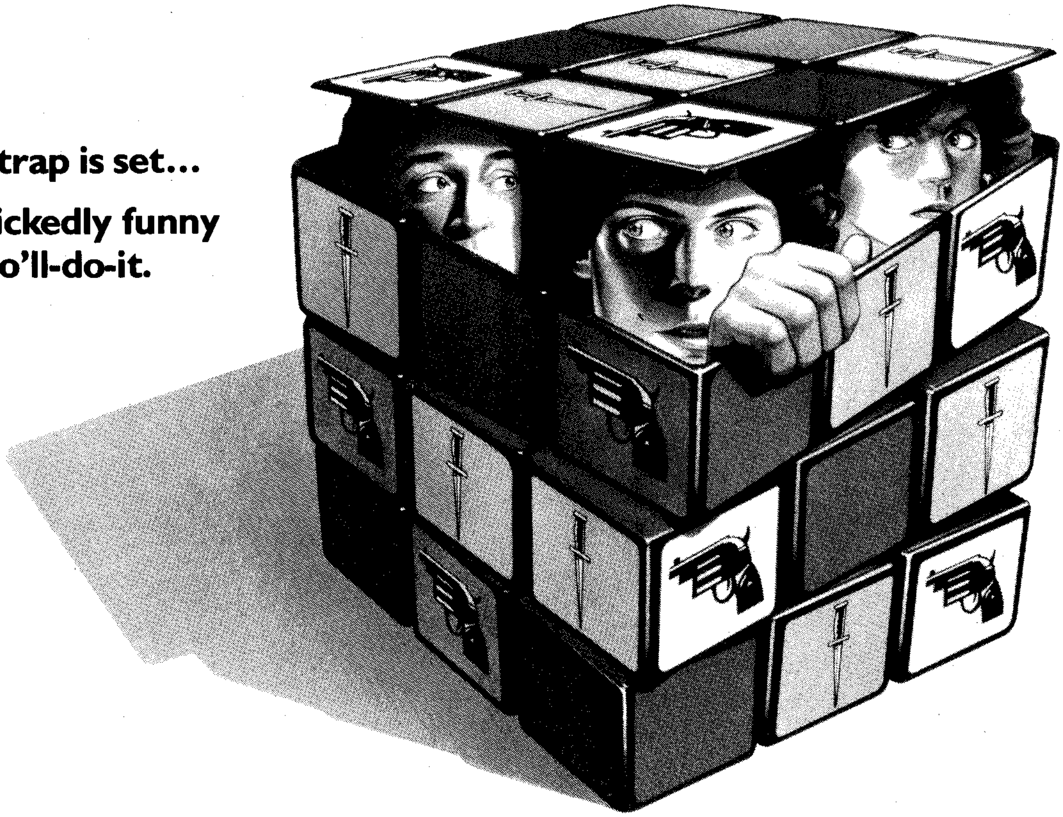
408. ELMHURST—LOEWS ELMWOOD—Queens Blvd. nr. 57th Ave. 429-4770. #1—"Richard Pryor Live on the Sunset Strip." #2—"Death Wish II."

DEATHTRAP

MICHAEL CAINE CHRISTOPHER REEVE
DYAN CANNON

The trap is set...

For a wickedly funny who'll-do-it.



in **IRA LEVIN'S "DEATHTRAP"**

Executive Producer JAY PRESSON ALLEN Associate Producer ALFRED de LIAGRE, JR.
Music by JOHNNY MANDEL Produced by BURTT HARRIS
Screenplay by JAY PRESSON ALLEN Based on the stage play by IRA LEVIN
Directed by SIDNEY LUMET

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

FROM **WARNER BROS**
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√ AMPLI-SOUND
For the hard-of-hearing

409. FLUSHING—KEITHS—Northern at Main. 353-4000. #1—"Richard Pryor Live on the Sunset Strip." #2—Thru Mar. 18: "Butterfly." Beg. Mar. 19: "Porky's." #3—"Parasite."

411. FLUSHING—PARSONS—Parsons at Union Tpke. 591-8555. #1—"Richard Pryor Live on the Sunset Strip." #2—Thru Mar. 18: "Death Wish II." Beg. Mar. 19: "Amin: The Rise and Fall."

412. FLUSHING—PROSPECT—Main St. at Kissena Blvd. 359-1050. #1—Thru Mar. 18: "Making Love." Beg. Mar. 19: "Amin: The Rise and Fall." #2—Thru Mar. 18: "Personal Best." Beg. Mar. 19: "The Beast Within." #3—"Death Wish II."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Missing." #2—"On Golden Pond." #3—"Raiders of the Lost Ark." #4—"Enter the Ninja."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "On Golden Pond."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Mar. 18: "Arthur."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. #1—Thru Mar. 18: "Making Love." Beg. Mar. 19: "Porky's." #2—Thru Mar. 18: "Evil Under the Sun." Beg. Mar. 19: "Porky's."

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. #1—"On Golden Pond." #2—"Chariots of Fire."

419. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. #1—"Parasite." #2—"Missing." #3—"Shoot the Moon." #4—Thru Mar. 18: "Personal Best." Beg. Mar. 19 (tent.): "The Beast Within."

421. FOREST HILLS—LOEWS TRYLON—Queens Blvd. at 66th Ave. 459-8944. "Butterfly."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. #1—"Shoot the Moon." #2—Thru Mar. 18: "Butterfly." Beg. Mar. 19: "Porky's."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. Thru Mar. 18: "Personal Best." Beg. Mar. 19: "Porky's."

426. JACKSON HEIGHTS—BOULEVARD CINEMA—Northern Blvd. at 83rd St. 335-0170. #1—"Parasite." #2—"Death Wish II." #3—Beg. Mar. 19: (tent.): "The Beast Within."

429. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—"Missing." #2—Thru Mar. 18: "On Golden Pond." Beg. Mar. 19: "Amin: The Rise and Fall." #3—Thru Mar. 18: "Enter the Ninja." Beg. Mar. 19: "Porky's."

436. KEW GARDENS HILLS—MAIN STREET PLAYHOUSE—At 72nd Dr. 268-3636. Thru Mar. 18: "Absence of Malice"; "9 to 5." Beg. Mar. 19: "Ragtime."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. Program unavailable.

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. Thru Mar. 18: "Absence of Malice"; "Only When I Laugh."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—"Parasite." #2—Thru Mar. 18: "Enter the Ninja." Beg. Mar. 19 (tent.): "The Beast Within."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Mar. 18: "The French Lieutenant's Woman." Beg. Mar. 19: "Ghost Story."

444. RICHMOND HILL—LEFFERTS—Liberty at 122nd St. 843-8240. "Richard Pryor Live on the Sunset Strip."

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—Thru Mar. 18: "Absence of Malice." Beg. Mar. 19: "Making Love." #2—"Missing."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. #1—"Richard Pryor Live on the Sunset Strip." #2—Thru Mar. 18: "Evil Under the Sun." Beg. Mar. 19: "The Beast Within."

449. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—Thru Mar. 18: "Shoot the Moon." #2—Thru Mar. 18: "Reds."

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. Thru Mar. 18: "Ragtime."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Thru Mar. 18: "Ragtime." Beg. Mar. 19: "Making Love."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. Thru Mar. 18: "Evil Under the Sun." Beg. Mar. 19: "The Beast Within."

501. BALDWIN—GRAND AVENUE— 223-2323. Thru Mar. 18: "Atlantic City."

502. BELLEROSE—BELLEROSE— 775-1351. Thru Mar. 16: "The French Lieutenant's Woman." Beg. Mar. 17: "Modern Problems."

503. BELLMORE—PLAYHOUSE— 785-5400. "Absence of Malice."

504. BELLMORE—THE MOVIES— 785-3032. Thru Mar. 18: "Taps"; "Cannonball Run." Beg. Mar. 19: "Amin: The Rise and Fall."

506. BETHPAGE—BETHPAGE— 796-2554. Thru Mar. 18: "Ragtime." Beg. Mar. 19 (tent.): "Shoot the Moon."

507. BETHPAGE—MID-ISLAND— 796-7500. Thru Mar. 18: "Absence of Malice"; "Only When I Laugh." Beg. Mar. 19: "The Seduction."

508. CEDARHURST—CENTRAL— 569-0105. #1—"Evil Under the Sun." #2—"Richard Pryor Live on the Sunset Strip." #3—"Butterfly."

511. EAST MEADOW—FLICK— 794-8008. #1—"Absence of Malice." #2—"Ragtime."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Missing." #2—Tent.: "Personal Best." #3—"On Golden Pond." #4—Thru Mar. 18: "Enter the Ninja." Beg. Mar. 19 (tent.): "Shoot the Moon."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Mar. 18: "Absence of Malice." Beg. Mar. 19: "The Seduction." #2—Thru Mar. 18: "Atlantic City." Beg. Mar. 19: "Making Love."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—FARMINGDALE— 249-0122. Thru Mar. 18: "Ragtime." Beg. Mar. 19: "Making Love."

517. FLORAL PARK—FLORAL— 352-2280. Program unavailable.

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru Mar. 18: "Parasite." Beg. Mar. 19: "Porky's." #2—Thru Mar. 18: "Absence of Malice." Beg. Mar. 19: "Parasite."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. #1—"Chariots of Fire." #2—"Missing."

521. GARDEN CITY PARK—PARK EAST— 741-8484. "Richard Pryor Live on the Sunset Strip."

522. GREAT NECK—PLAYHOUSE— 482-0500. "Personal Best."

523. GREAT NECK—SQUIRE— 466-2020. "On Golden Pond."

526. HEWLETT—HEWLETT— 791-4000. Thru Mar. 16: "The French Lieutenant's Woman." Beg. Mar. 17: "Modern Problems."

527. HICKSVILLE—HICKSVILLE— 931-0749. #1—Tent.: "Absence of Malice." #2—Tent.: "Evil Under the Sun."

528. HICKSVILLE—TWIN NORTH— 433-2400. Thru Mar. 18: "Making Love." Beg. Mar. 19: "Porky's." **SOUTH—** "On Golden Pond."

529. LAWRENCE—LAWRENCE— 371-0203. #1—Thru Mar. 18: "Atlantic City." Beg. Mar. 19: "The Beast Within." #2—"Personal Best." #3—"Parasite."

530. LEVITTOWN—LEVITTOWN— 731-0516. "Absence of Malice"; "Only When I Laugh."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Richard Pryor Live on the Sunset Strip." #2—"Quest for Fire." #3—"Death Wish II." #4—"Parasite."

532. LONG BEACH—LIDO— 432-0056. Thru Mar. 18: "Absence of Malice." Beg. Mar. 19: "The Seduction."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"On Golden Pond." #2—"Shoot the Moon." #3—"Missing." #4—Thru Mar. 18: "Evil Under the Sun." Beg. Mar. 19 (tent.): "They All Laughed."

534. LYNBROOK—STUDIO ONE— 599-5151. Thru Mar. 18: "Ragtime." Beg. Mar. 19: "Making Love."

535. MALVERNE—TWIN— 599-6966. #1—"Reds." #2—"Absence of Malice."

536. MANHASSET—CINEMA— 627-1300. Thru Mar. 18: "Chariots of Fire."

537. MANHASSET—MANHASSET— 627-7887. #1—"Missing." #2—"Shoot the Moon." #3—Thru Mar. 18: "Missing." Beg. Mar. 19: "Porky's."

539. MASSAPEQUA—PEQUA— 799-6464. "Missing."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—"Chariots of Fire." #2—"Richard Pryor Live on the Sunset Strip." #3—"Parasite." #4—"Personal Best." #5—Thru Mar. 18: "Shoot the Moon." Beg. Mar. 19: "Porky's." #6—Thru Mar. 18: "Raiders of the Lost Ark." Beg. Mar. 19: "Porky's." #7—"Death Wish II."

542. MERRICK—GABLES— 546-0734. Thru Mar. 18: "Raiders of the Lost Ark." Beg. Mar. 19: "Ragtime."

543. MERRICK—MALL— 623-4424. Program unavailable.

544. MERRICK—MERRICK— 623-1522. "Richard Pryor Live on the Sunset Strip."

545. NEW HYDE PARK—ALAN— 354-4338. Thru Mar. 18: "Death Wish II." Beg. Mar. 19: "The Beast Within."

546. NEW HYDE PARK—HERRICKS— 747-0555. Thru Mar. 18: "Arthur."

547. OCEANSIDE—OCEANSIDE— 536-7565. Program unavailable.

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Mar. 18: "Ragtime."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Mar. 18: "Ragtime." Beg. Mar. 19: "Amin: The Rise and Fall." #2—Thru Mar. 18: "Absence of Malice"; "Only When I Laugh." Beg. Mar. 19: "Making Love."

550. PLAINVIEW—MORTON VILLAGE— 938-2323. Thru Mar. 16: "The French Lieutenant's Woman." Beg. Mar. 17: "Modern Problems."

551. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"Richard Pryor Live on the Sunset Strip." #2—"Personal Best."

552. PLAINVIEW—PLAINVIEW— 935-6100. Thru Mar. 18: "Death Wish II." Beg. Mar. 19: "The Beast Within."

553. PLAINVIEW—TWIN— 931-1333. #1—"Parasite." #2—Thru Mar. 18: "Butterfly." Beg. Mar. 19: "Amin: The Rise and Fall."

554. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Mar. 18: "Ragtime." Beg. Mar. 19: "Amin: The Rise and Fall."

556. PORT WASHINGTON—MOVIES— 767-5600. #1—"Reds." #2—"Parasite." #3—Thru Mar. 18: "Evil Under the Sun." Beg. Mar. 19 (tent.): "The Beast Within."

557. ROCKVILLE CENTRE—FANTASY— 764-8000. "Death Wish II."

558. ROCKVILLE CENTRE—TWIN— 678-3121. #1—Thru Mar. 18: "Enter the Ninja"; "Evilspeak." Beg. Mar. 19: "Porky's." #2—"Personal Best."

559. ROSLYN—ROSLYN— 621-8488. #1—"Richard Pryor Live on the Sunset Strip." #2—Thru Mar. 18: "Atlantic City." Beg. Mar. 19: "Das Boot."

561. SYOSSET—SYOSSET— 921-5810. "Missing."

562. SYOSSET—UA CINEMA 150— 364-0700. Thru Mar. 18: "Shoot the Moon." Beg. Mar. 19: "Deathtrap."

566. VALLEY STREAM—GREEN ACRES— 561-2100. "Death Wish II."

567. VALLEY STREAM—VALLEY STREAM— 825-8371. Thru Mar. 18: "Absence of Malice"; "Only When I Laugh."

568. VALLEY STREAM—SUNRISE— 825-5700. #1—"Richard Pryor Live on the Sunset Strip." #2—"Parasite." #3—"Missing." #4—"Chariots of Fire." #5—"On Golden Pond." #6—"Quest for Fire." #7—"The Seduction."

569. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Mar. 18: "Absence of Malice." Beg. Mar. 19: "The Beast Within." #2—Thru Mar. 18 (tent.): "Evil Under the Sun." Beg. Mar. 19: "Amin: The Rise and Fall."

571. WANTAGH—WANTAGH— 781-6969. "On Golden Pond."

573. WESTBURY—WESTBURY— 333-1911. #1—"Ragtime." #2—"Absence of Malice."

Suffolk County

600. AMITYVILLE—AMITYVILLE— 264-7789. #1—"Parasite." #2—"Personal Best."

601. BABYLON—BABYLON— 669-3399. "On Golden Pond."

602. BABYLON—TWIN— 669-0700. #1—"Richard Pryor Live on the Sunset Strip." #2—Thru Mar. 18: "Making Love." Beg. Mar. 19: "Porky's."

603. **BABYLON–SOUTH BAY–** 587-7676. #1–"Missing." #2–Tent.: "Reds." #3–Thru Mar. 18: "Evil Under the Sun." Beg. Mar. 19: "The Beast Within."

604. **BAY SHORE–BAY SHORE–** 665-0200. Thru Mar. 18: "Chariots of Fire."

605. **BAY SHORE–CINEMA–** 665-1722. Thru Mar. 18: "Shoot the Moon." Beg. Mar. 19 (tent.): "They All Laughed."

606. **BAY SHORE–ENCORE–** 665-9834. Thru Mar. 18: "Enter the Ninja"; "Evilspeak."

607. **BAY SHORE–LOEWS SOUTH SHORE MALL–** 666-4000. #1–"Death Wish II." #2–"Parasite."

609. **BRENTWOOD–BRENTWOOD–** 273-3900. Thru Mar. 18: "Absence of Malice." Beg. Mar. 19 (tent.): "Making Love."

612. **CENTEREACH–CENTEREACH–** 588-0088. "Evil Under the Sun."

613. **CENTER MORICHES–CENTER–** 878-2100. Thru Mar. 18: "Absence of Malice."

616. **COMMACK–MAYFAIR–** 543-0707. "Personal Best."

617. **COMMACK–COMMACK–** 499-4545. #1–"Richard Pryor Live on the Sunset Strip." #2–Thru Mar. 18: "Butterfly." Beg. Mar. 19: "Porky's."

619. **CORAM–CORAM–** 698-7200. Thru Mar. 18: "Absence of Malice"; "Only When I Laugh."

621. **CORAM–PINE–** 698-6442. #1–"On Golden Pond." #2–"Missing."

622. **DEER PARK–DEER PARK–** 667-2440. "Richard Pryor Live on the Sunset Strip."

623. **EAST HAMPTON–CINEMAS–** 324-0448. #1–"Shoot the Moon." #2–Thru Mar. 18: "Missing." Beg. Mar. 19: "Porky's." #3–Thru Mar. 18: "Evil Under the Sun." Beg. Mar. 19: "On Golden Pond." #4–Tent.: "Personal Best." #5–Tent.: "Arthur."

626. **EAST NORTHPORT–LARKFIELD–** 261-0043. Thru Mar. 18: "Shoot the Moon." Beg. Mar. 19: "Amin: The Rise and Fall."

627. **EAST SETAUKET–FOX–** 473-2400. Thru Mar. 18: "Making Love." Beg. Mar. 19: "Porky's."

628. **ELWOOD–ELWOOD–** 499-7800. "Parasite."

629. **FARMINGVILLE–COLLEGE PLAZA–** 698-2200. #1–Thru Mar. 18: "Evil Under the Sun." Beg. Mar. 19: "The Beast Within." #2–Tent.: "Shoot the Moon."

631. **HAUPPAUGE–HAUPPAUGE–** 265-1814. Thru Mar. 18: "Ragtime." Beg. Mar. 19: "Amin: The Rise and Fall."

633. **HUNTINGTON–SHORE–** 421-5200. #1–Thru Mar. 18: "Missing." Beg. Mar. 19: "Porky's." #2–"Richard Pryor Live on the Sunset Strip." #3–"Death Wish II."

634. **HUNTINGTON–WHITMAN–** 423-1300. "Chariots of Fire."

635. **HUNTINGTON–YORK–** 421-3911. "On Golden Pond."

636. **ISLIP–ISLIP–** 581-5200. #1–"Missing." #2–Thru Mar. 18: "Absence of Malice." Beg. Mar. 19: "The Beast Within." #3–Thru Mar. 18: "Evil Under the Sun." Beg. Mar. 19: "Amin: The Rise and Fall."

637. **LAKE GROVE–SMITH HAVEN MALL–** 724-9550. Thru Mar. 18: "Shoot the Moon." Beg. Mar. 19: "The Beast Within."

638. **LINDENHURST–LINDENHURST–** 888-5400. Thru Mar. 18: "Absence of Malice." Beg. Mar. 19: "Making Love."

639. **MATTITUCK–TWIN–** 298-4405. #1–Thru Mar. 18: "Death Wish II." #2–Thru Mar. 18: "Kentucky Fried Movie"; "Caddyshack."

642. **NESCONSET–SMITHTOWN ALL-WEATHER INDOOR–** 265-8118. "Missing." **OUTDOOR**–Thru Mar. 18: "The Seduction"; "The Exterminator." Beg. Mar. 19 (tent.): "Porky's."

643. **NORTH BABYLON–NORTH BABYLON–** 667-2495. #1–Thru Mar. 18: "Raiders of the Lost Ark." #2–Thru Mar. 18: "Ragtime."

644. **NORTHPORT–NORTHPORT–** 261-8600. Tent.: "Arthur."

645. **OAKDALE–OAKDALE–** 589-8118. Thru Mar. 18: "Raiders of the Lost Ark." Beg. Mar. 19: "The Seduction."

647. **PATCHOGUE–PATCHOGUE–** 475-0601. Thru Mar. 18: "Personal Best." Beg. Mar. 19: "Porky's."

648. **PATCHOGUE–PLAZA–** 475-5225. #1–"Richard Pryor Live on the Sunset Strip." #2–"On Golden Pond."

650. **PATCHOGUE–SUNRISE ALL-WEATHER INDOOR–** 363-7200. "Death Wish II." **OUTDOOR**–Thru Mar. 18: "The Seduction"; "The Exterminator." Beg. Mar. 19: "The Beast Within."

651. **PATCHOGUE–SUNWAVE–** 475-7766. #1–"Missing." #2–"Parasite."

653. **PORT JEFFERSON–MINI EAST–** 928-6555. "Raiders of the Lost Ark." **CINEMA WEST**–"Shoot the Moon."

654. **PORT JEFFERSON STATION–BROOKHAVEN–** 473-1200. Thru Mar. 16: "The French Lieutenant's Woman." Beg. Mar. 17: "Modern Problems."

655. **RIVERHEAD–SUFFOLK–** 727-3133. Thru Mar. 18: "Absence of Malice"; "Only When I Laugh." Beg. Mar. 19: "The Beast Within."

657. **SAG HARBOR–SAG HARBOR–** 725-0010. Mar. 19-21: "Best Boy."

658. **SAYVILLE–SAYVILLE–** 589-0232. #1–Thru Mar. 18: "Absence of Malice." #2–Thru Mar. 18: "Kentucky Fried Movie"; "Caddyshack." #3–Program unavailable.

662. **SMITHTOWN–SMITHTOWN–** 265-1551. "On Golden Pond."

663. **SOUTHAMPTON–SOUTHAMPTON–** 283-1300. #1–Thru Mar. 18: "Chariots of Fire." Beg. Mar. 19: "Missing." #2–Thru Mar. 18: "Richard Pryor Live on the Sunset Strip." Beg. Mar. 19: "Evil Under the Sun."

664. **STONY BROOK–LOEWS–** 751-2300. #1–"Richard Pryor Live on the Sunset Strip." #2–"Parasite." #3–"Death Wish II."

666. **WESTHAMPTON–HAMPTON ARTS–** 288-2600. Thru Mar. 18: "On Golden Pond."

667. **WESTHAMPTON–WESTHAMPTON–** 288-1500. Thru Mar. 18: "Reds." Beg. Mar. 19 (tent.): "They All Laughed."

668. **WEST ISLIP–TWIN–** 669-2626. #1–"Absence of Malice." #2–Thru Mar. 18: "Ragtime." Beg. Mar. 19: "Making Love."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE–BEDFORD PLAYHOUSE–** 234-7300. "On Golden Pond."

701. **BEDFORD VILLAGE–CINEMA 22–** 234-9577. "Personal Best."

702. **BRONXVILLE–BRONXVILLE–** 961-4030. #1–"Missing." #2–"Evil Under the Sun." #3–"Personal Best."

704. **GREENBURGH–CINEMA 100–** 946-4680. #1–"Missing." #2–"On Golden Pond."

705. **HARRISON–CINEMA–** 835-2668. Thru Mar. 18: "Ragtime." Beg. Mar. 19: "Absence of Malice."

706. **HARTSDALE–CINEMA–** 428-2200. #1–"Richard Pryor Live on the Sunset Strip." #2–"Chariots of Fire." #3–Thru Mar. 18: "Reds." Beg. Mar. 19: "The Beast Within." #4–"Death Wish II."

707. **LARCHMONT–PLAYHOUSE–** 834-3001. "Shoot the Moon."

708. **MAMARONECK–PLAYHOUSE–** 698-2200. #1–"Missing." #2–"On Golden Pond." #3–Tent.: "Personal Best." #4–"Raiders of the Lost Ark."

709. **MOUNT KISCO–MOUNT KISCO–** 666-6900. #1–"Missing." #2–"Richard Pryor Live on the Sunset Strip."

711. **MOUNT VERNON–PARKWAY–** 664-3311. Thru Mar. 18: "Absence of Malice"; "The Competition." Beg. Mar. 19: "Atlantic City"; "Victory."

712. **NEW ROCHELLE–LOEWS–** 632-1700. #1–"Death Wish II." #2–"Richard Pryor Live on the Sunset Strip."

713. **NEW ROCHELLE–MALL–** 636-8808. "Missing."

714. **NEW ROCHELLE–PROCTORS–** 632-1100. #1–Beg. Mar. 19: "The Beast Within." #2–"Personal Best." #3–Thru Mar. 18: "Butterfly." Beg. Mar. 19: "Amin: The Rise and Fall." #4–Thru Mar. 18: "Chariots of Fire." Beg. Mar. 19: "Porky's." #5–Thru Mar. 18: "Evil Under the Sun."

716. **NEW ROCHELLE–TOWN–** 632-4000. "Personal Best."

717. **OSSINING–ARCADIAN–** 941-5200. #1–"On Golden Pond." #2–"Personal Best."

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718. **PEEKSKILL—BEACH—** 737-6262. #1—"Missing." #2—"On Golden Pond." #3—Thru Mar. 18: "Personal Best." Beg. Mar. 19: "Amin: The Rise and Fall."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—Thru Mar. 18: "Death Wish II." Beg. Mar. 19: "Porky's." #2—"Richard Pryor Live on the Sunset Strip." #3—"Chariots of Fire."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Mar. 18: "Atlantic City."

721. **PLEASANTVILLE—ROME—** 769-0720. Thru Mar. 18: "Shoot the Moon."

722. **RYE—RYE RIDGE—** 939-8177. #1—Thru Mar. 18: "Death Wish II." Beg. Mar. 19 (tent.): "The Beast Within." #2—"Evil Under the Sun."

723. **SCARSDALE—FINE ARTS—** 723-6699. Thru Mar. 18: "Blood Wedding." Beg. Mar. 19 (tent.): "Das Boot."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Mar. 18: "Ragtime." Beg. Mar. 19: "Absence of Malice."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru Mar. 18: "Enter the Ninja"; "Evilspeak." Beg. Mar. 19: "Amin: The Rise and Fall."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Personal Best." #2—Thru Mar. 18: "Making Love." Beg. Mar. 19: "Porky's."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Parasite."

729. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Quest for Fire." #2—"Shoot the Moon."

730. **YONKERS—KENT—** 237-3440. Thru Mar. 18: "Enter the Ninja"; "Evilspeak." Beg. Mar. 19: "Absence of Malice"; "Only When I Laugh."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"On Golden Pond." #2—"Richard Pryor Live on the Sunset Strip." #3—"Death Wish II." #4—"Chariots of Fire."

733. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Mar. 18: "Ragtime." Beg. Mar. 19: "Personal Best." #2—Thru Mar. 18: "Evil Under the Sun." Beg. Mar. 19: "The Beast Within."

Rockland County

742. **NANUET—ROUTE** 59— 623-3355. "Missing."

744. **NEW CITY—TOWN—** 634-5100. #1—"Richard Pryor Live on the Sunset Strip." #2—Thru Mar. 18: "Evil Under the Sun."

745. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"On Golden Pond." #2—Thru Mar. 18: "Death Wish II." Beg. Mar. 19: "Porky's."

746. **NYACK—CINEMA EAST—** 358-6631. "Making Love."

749. **ORANGEBURG—ORANGEBURG—** 359-6030. "Raiders of the Lost Ark."

751. **PEARL RIVER—CENTRAL—** 735-2530. Thru Mar. 18: "Atlantic City." Beg. Mar. 19: "Porky's."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "On Golden Pond."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Death Wish II."

755. **STONY POINT—9 W CINEMA—** 942-0303. Thru Mar. 18: "Absence of Malice." Beg. Mar. 19 (tent.): "Atlantic City."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Reds."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Ragtime."

Connecticut

(Area Code 203)
Fairfield County

774. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"On Golden Pond." #2—"Missing."

775. **DANBURY—CINE—** 743-2200. #1—"Evil Under the Sun." #2—"Absence of Malice." #3—"Butterfly."

776. **DANBURY—CINEMA—** 748-2923. #1—"Chariots of FIre." #2—Thru Mar. 18: "Personal Best." Beg. Mar. 19: "Porky's."

777. **DANBURY—PALACE—** 748-7496. #1—"Richard Pryor Live on the Sunset Strip." #2—"Death Wish II." #3—"Parasite."

778. **DARIEN—PLAYHOUSE—** 655-0100. "On Golden Pond."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"On Golden Pond." #2—"Missing."

780. **FAIRFIELD—COUNTY—** 334-1411. "Chariots of Fire."

781. **GREENWICH—CINEMA—** 869-6030. "On Golden Pond."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Chariots of Fire." #2—"Personal Best." #3—Thru Mar. 18: "Reds." Beg. Mar. 19: "Deathtrap."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. Thru Mar. 18: "Shoot the Moon." Beg. Mar. 19 (tent.): "Porky's."

784. **NORWALK—CINEMA—** 838-4504. #1—"Richard Pryor Live on the Sunset Strip." #2—"Parasite."

785. **NORWALK—NORWALK—** 866-3010. "Death Wish II."

786. **SOUTH NORWALK—SONO—** 866-9202. Thru Mar. 16: "High Heels"; "Wifemistress." Mar. 17-19: "Prince of the City." Beg. Mar. 20: "The French Lieutenant's Woman."

787. **SPRINGDALE—STATE—** 325-0250. Thru Mar. 18: "Making Love." Beg. Mar. 19: "Reds."

788. **STAMFORD—AVON—** 324-9205. #1—"Parasite." #2—"Richard Pryor Live on the Sunset Strip."

789. **STAMFORD—CINEMA—** 324-3100. #1—"Missing." #2—"Death Wish II." #3—Thru Mar. 18: "Evil Under the Sun." Beg. Mar. 19: "Porky's."

790. **STAMFORD—RIDGEWAY—** 323-5000. Thru Mar. 18: "Shoot the Moon." Beg. Mar. 19: "Quest for Fire."

793. **WESTPORT—FINE ARTS** 1— 227-3324. Thru Mar. 18: "Evil Under the Sun." **FINE ARTS** 2— Thru Mar. 18: "Chariots of FIre." Beg. Mar. 19: "Quest for Fire." **FINE ARTS** 3—227-9619. "On Golden Pond." **FINE ARTS** 4—226-6666. Thru Mar. 18: "Shoot the Moon." Beg. Mar. 19: "Deathtrap."

794. **WESTPORT—POST—** 227-0500. Thru Mar. 18: "Personal Best."

797. **WILTON—CINEMA—** 762-5678. "Missing."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Mar. 18: "Evil Under the Sun." #2—Thru Mar. 18: "Personal Best." #3—Thru Mar. 18: "Ragtime."

803. **HARRISON—WARNER—** 482-8550. #1—"Richard Pryor Live on the Sunset Strip." #2—Program unavailable.

804. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"On Golden Pond." #2—Thru Mar. 18: "Making Love." Beg. Mar. 19: "Porky's."

805. **JERSEY CITY—LOEWS—** 653-4600. #1—"Richard Pryor Live on the Sunset Strip." #2—"Parasite." #3—"Death Wish II."

807. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Death Wish II." #2—"On Golden Pond." #3—"Richard Pryor Live on the Sunset Strip." #4—"Missing."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Mar. 18: "Absence of Malice." #2—Thru Mar. 18: "Enter the Ninja."

810. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Mar. 18: "Absence of Malice"; "Only When I Laugh." Beg. Mar. 19: "The Seduction."

Essex County

811. **BLOOMFIELD—CENTER—** 748-7900. Thru Mar. 18: "Raiders of the Lost Ark." Beg. Mar. 19: "Making Love."

812. **BLOOMFIELD—ROYAL—** 748-3555. #1—"Parasite." #2—Thru Mar. 18: "Butterfly." Beg. Mar. 19: "Amin: The Rise and Fall."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Tent.: "Shoot the Moon."

817. **LIVINGSTON—COLONY—** 992-0800. "Absence of Malice."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "Absence of Malice."

819. **MILLBURN—MILLBURN—** 376-0800. #1—"On Golden Pond." #2—"Shoot the Moon."

821. **MONTCLAIR—CLARIDGE—** 746-5564. "On Golden Pond."

822. **MONTCLAIR—WELLMONT—** 783-9500. "Richard Pryor Live on the Sunset Strip."

825. **NUTLEY—FRANKLIN—** 667-1777. "Richard Pryor Live on the Sunset Strip."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Chariots of Fire."

828. **VERONA—VERONA—** 239-0880. "Missing."

829. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—Thru Mar. 18: "Death Wish II." Beg. Mar. 19: "Porky's." #2—"Personal Best." #3—Thru Mar. 18: "Making Love."

830. **WEST CALDWELL—CINEMA WEST—** 575-9085. "Ragtime."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Mar. 18: "Absence of Malice."

841. **CRANFORD—CRANFORD—** 276-9120. #1—"Parasite." #2—Thru Mar. 18: "Personal Best." Beg. Mar. 19: "Amin: The Rise and Fall."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Mar. 18: "Taps."

846. **LINDEN—TWIN—** 925-9787. #1—"On Golden Pond." #2—"Parasite."

848. **ROSELLE PARK—PARK—** 245-0358. "Absence of Malice."

849. **SUMMIT—STRAND—** 273-3900. Thru Mar. 18: "Reds." Beg. Mar. 19 (tent.): "Atlantic City."

851. **UNION—FIVE POINTS—** 964-3466. Thru Mar. 18: "Personal Best." Beg. Mar. 19: "The Beast Within."

852. **UNION—FOX—** 964-8977. "Missing."

853. **UNION—LOST PICTURE SHOW—** 964-4497. "Parasite."

854. **UNION—UNION—** 686-4373. #1—"Richard Pryor Live on the Sunset Strip." #2—Thru Mar. 18: "Death Wish II." Beg. Mar. 19: "Porky's."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"On Golden Pond." #2—"Missing." #3—"Atlantic City."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Raiders of the Lost Ark." #2—Thru Mar. 18: "Evil Under the Sun." Beg. Mar. 19: "The Beast Within."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Mar. 18: "Sharky's Machine." Beg. Mar. 19 (tent.): "Making Love."

861. **CLOSTER—CLOSTER—** 768-8800. "Absence of Malice."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Richard Pryor Live on the Sunset Strip." #2—"Missing." #3—"Parasite." #4—"On Golden Pond."

863. **EMERSON—TOWN—** 261-1000. Thru Mar. 18: "Absence of Malice."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Missing." #2—"On Golden Pond."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Chariots of Fire." #2—"Shoot the Moon."

868. **FORT LEE—SHARON—** 224-3032. Thru Mar. 18: "Reds." Beg. Mar. 19: "Amin: The Rise and Fall."

870. **OAKLAND—TWIN—** 337-4478. #1—Thru Mar. 18: "Shoot the Moon." #2—"Richard Pryor Live on the Sunset Strip."

871. **PARAMUS—BERGEN MALL—** 845-4449. "Missing."

872. **PARAMUS—ROUTE 17—** 843-3830. #1—Thru Mar. 18: "Shoot the Moon." #2—Thru Mar. 18: "Personal Best." Beg. Mar. 19: "Deathtrap."

873. **PARAMUS—CINEMA 35—** 845-5070. "On Golden Pond."

875. **PARAMUS—ROUTE 4—** 488-9444. #1—"Quest for Fire." #2—"Richard Pryor Live on the Sunset Strip." #3—Beg. Mar. 19: "Porky's." #4—"Chariots of Fire." #5—Thru Mar. 18: "Evil Under the Sun." #6—Beg. Mar. 19: "The Beast Within." #7—Thru Mar. 18: "Butterfly."

877. **RAMSEY—RAMSEY—** 327-2142. "Absence of Malice."

878. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Mar. 18: "Absence of Malice." Beg. Mar. 19: "The Seduction."

879. **RIDGEWOOD—WARNER—** 444-1234. #1—"Personal Best." #2—"Death Wish II."

881. **TEANECK—CEDAR LANE—** 836-3430. "Absence of Malice."

882. **TENAFLY—BERGEN—** 567-0004. Thru Mar. 18: "Absence of Malice." Beg. Mar. 19: "The Woman Next Door."

885. **WESTWOOD—PASCACK—** 664-3200. Thru Mar. 18: "Arthur."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ABSENCE OF MALICE—(1hr. 56m., '81) Entertaining but unconvincing melodrama about newspaper ethics, starring Sally Field as an ambitious young reporter whose good instincts have been corrupted by her hunger for a story and Paul Newman as the innocent man she victimizes. Here and there a serious issue arises, but the plot has been obviously contrived to produce this or that crisis, and one becomes disgusted with it. Paul Newman gives a glamorous, macho-loner-outsider performance, but Sally Field is ineffective—the script calls for her to do vile things, but she's also the heroine, so she tries to ingratiate herself with the audience using coy little tricks. The strong supporting cast includes Bob Balaban as a ruthless federal attorney, Wilford Brimley as a Justice Department official, and Luther Adler as a wily old mafioso. Melinda Dillon, however, is lamentable—she's obviously been put there to commit suicide and her performance is a howl. Written by Kurt Luedtke, a former newspaperman. Dir. Sydney Pollack. PG. **11, 76, 97, 101, 202, 203, 233, 436, 438, 447, 503, 507, 511, 513, 518, 527, 530, 532, 535, 549, 567, 569, 573, 609, 613, 619, 636, 638, 655, 658, 668, 705, 711, 724, 730, 755, 775, 808, 810, 817, 818, 840, 848, 861, 863, 877, 878, 881, 882**

★ **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. **32, 97, 416, 546, 623, 644, 885**

★ **ATLANTIC CITY**—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the *old* Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. **23, 46, 52, 202, 501, 513, 529, 559, 711, 720, 751, 755, 849, 857**

BEAST WITHIN, THE—(1hr. 38m., '82) A teenage boy mysteriously transforms into a monster. With Ronnie Cox, Bibi Besch and Paul Clemens. Dir. Philippe Mora. R. **37, 82, 103, 202, 203, 204, 210, 308, 403, 405, 412, 419, 426, 439, 448, 500, 529, 545, 552, 556, 569, 603, 629, 636, 637, 650, 655, 706, 714, 722, 733, 851, 858, 875**

BUTTERFLY—(1hr. 48m., '82) An adaptation of James M. Cain's novel about an amoral and sexually manipulative woman, set in Nevada during the thirties. With Stacy Keach, Orson Welles and Pia Zadora. Dir. Matt Cimber. R. **20, 36, 55, 234, 409, 421, 423, 508, 553, 617, 714, 775, 812, 875**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good*. But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **9, 32, 58, 89, 207, 224, 307, 404, 418, 519, 536, 541, 568, 604, 634, 663, 706, 714, 719, 732, 776, 780, 782, 793, 827, 867, 875**

CHRISTIANE F.—(2hrs. 3m., '82) In German, Eng. subtitles; dubbed version. The true story of a teenage prostitute and drug addict. With David Bowie and Natja Brunkhorst. Dir. Ulrich Edel. **30, 55**

CIRCLE OF DECEIT—(1hr. 48m., '82) In German, Eng. subtitles. A powerful but infuriatingly pretentious philosophical film about a West German journalist (Bruno Ganz, sheepish as usual) who covers the war between Christians and Muslims in Lebanon. Shot in gutted sections of Beirut, the movie offers a convincing visual impression of civil war: The director, Volker Schlöndorff (*The Tin Drum*), sends the journalist wandering through a ruined landscape that comes alive with terror and violence at night. Appalled by the atrocities committed by the Christian side, the journalist frets over his own lack of commitment and laments European impotence and voyeurism. After a while one begins to think that Schlöndorff has re-created the civil war in Lebanon to give substance to his own spiritual crisis. With Hanna Schygulla as an indolent German woman, the widow of a wealthy Lebanese, who flourishes in the middle of chaos. R. **56**

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **73, 92, 559, 723**

DEATH WISH II—(1hr. 29m., '82) A man whose family has been viciously assaulted and murdered devotes his life to vengeance. With Charles Bronson, Jill Ireland and Vincent Gardenia. Dir. Michael Winner. R. **24, 33, 72, 80, 104, 112, 114, 122, 200, 210, 226, 300, 304, 403, 408, 411, 412, 426, 531, 541, 545, 552, 557, 566, 607, 633, 639, 650, 664, 706, 712, 719, 722, 732, 745, 754, 777, 785, 789, 805, 807, 829, 854, 879**

DEATHTRAP—(1hr. 56m., '82) An adaptation of Ira Levin's long-running Broadway play, a comedy-mystery. With Michael Caine, Christopher Reeve, Dyan Cannon and Irene Worth. Dir. Sidney Lumet. PG. **22, 48, 83, 562, 782, 793, 872**

EVIL UNDER THE SUN—(1hr. 57m., '82) A whodunit based on the Agatha Christie novel. With Peter Ustinov as Hercule Poirot, Maggie Smith, James Mason, Roddy McDowall, Sylvia Miles and Diana Rigg. Dir. Guy Hamilton. PG. **14, 41, 70, 78, 94, 211, 232, 303, 405, 417, 448, 500, 508, 527, 533, 556, 569, 603, 612, 623, 629, 636, 663, 702, 714, 722, 733, 744, 775, 789, 793, 800, 858, 875**

★ **FRENCH LIEUTENANT'S WOMAN, THE**—(2hrs. 4m., '81) Adapting John Fowles's best-seller, scenarist Harold Pinter intercuts the darkly romantic Victorian period story, featuring Jeremy Irons as Charles Smithson the gentleman scientist and Meryl Streep as Sarah Woodruff the mysterious governess, with a banal modern tale in which Irons and Streep play the two actors who are having an affair while acting in the period story we have been watching. No doubt the movie was intended as a meditation on the interchangeability of actor and role, but what it seems like is a good period film interrupted with boring modern interludes; the fancy, complicated narrative doesn't pay off in intellectual excitement. Still, Karel Reisz stages the Victorian stuff (shot in Lyme Regis) with great authority, and Streep, in her orange hair, makes a betwitching though overly enigmatic Sarah. With Patience Collier as the bullying Mrs. Poulteney and Lynsey Baxter as Ernestina. Music by Carl Davis. R. **235, 442, 502, 526, 550, 654, 786**

GENOCIDE—(1hr. 27m., '82) A documentary about the Holocaust. Narrated by Elizabeth Taylor and Orson Welles. Dir. Arnold Schwartzman. **51**

I'M DANCING AS FAST AS I CAN—(1hr. 50m., '82) A misbegotten Jill Clayburgh stars as a Valium-addicted media executive in this modern variant of a Susan Hayward suffering-and-redemption epic. At first we seem to be watching a drama about nervous but reasonably sane New Yorkers—Clayburgh and her jittery boyfriend Nicol Williamson, a lawyer devoted to the poor. But then Clayburgh goes cold turkey and the movie lurches into horror-film luridness. Clayburgh has a frothing-at-the-mouth fit, and the boyfriend turns into a screaming lunatic who makes her his prisoner, beating her up, strapping her to a chair. We seem to be watching *An Unmarried Woman Meets the Wolfman*. In the final section, our poor bruised heroine is saved, learning the road to self-reliance from two strong women. The movie mixes nerve-jangling psychodrama with feminist rage, squalor and degradation with sour accusations, and it never finds the right tone. Freely adapted from Barbara Gordon's autobiographical book by David Rabe; directed by Jack Hofsiss. If only the movie had been a comedy by Nichols and May it might have worked. R. **50, 74**

LOVE AND LIES—(1hr. 26m., '82) In Russian, Eng. subtitles. Two teenagers in contemporary Russia fall in love despite the protests of their parents. With Tanya Akaiuta and Nikita Mikhailovsky. Dir. Ilya Frez. **92**

MAKING LOVE—(1hr. 53m., '82) Reviewed in this issue. R. **6, 22, 32, 54, 97, 203, 208, 220, 302, 412, 417, 447, 453, 513, 516, 528, 534, 549, 602, 609, 627, 638, 668, 727, 746, 787, 804, 811, 829, 860**

★ **MAN OF IRON**—(2hrs. 20m., '81) In Polish, Eng. subtitles. Andrzej Wajda's stirring new film solidifies the shadowy history of Polish dissent. Shot during the Gdansk workers' strike in the summer of 1980, it's about a state-radio reporter sent from Warsaw to smear the first man to strike. As the reporter interviews the worker's friends and family, we see flashbacks of his earlier life and the life of his father, the heroic worker-turned-dissenter who was the subject of Wajda's last film, *Man of Marble*. Using documentary footage, historical reconstruction, and fictional techniques, Wajda is trying to unite the generations and fuse the personal and the historical. The film is desperately ambitious, a little scrappy, but passionately felt. It will carry you along even if you can't get all the references. With Marian Opania, Krystyna Janda, and Jerzy Radziwilowicz. PG. **46**

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. An actor in Nazi Germany makes painful compromises in order to become the head of the national theater company. With Klaus Maria Brandauer. Dir. Istvan Szabo. **62**

MISSING—(1hr. 59m., '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile) a harmlessly naive young American, Charles Horman (John Shea) accidentally sees some American intelligence and military types helping the native military stage a coup. A few days later, he's arrested by the newly installed junta and disappears. His grumpy, censorious father, Ed (Jack Lemmon), and his wife Beth (Sissy Spacek), take up the search for him, and receive nothing but run-arounds from the American Embassy. The clear implication is that the Americans have consented to his arrest. Costa-Gavras stages political violence better than any director since Eisenstein, and some of the scenes of the capital city under siege (the movie was shot in Mexico City) are stunning. But the principal emphasis of the story is on Ed Horman's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong, feisty performance as Beth, the one person who knows the score and speaks her mind. A frustrating film: Costa-Gavras is half artist, half conventional melodramatist, condescending to the audience he wants to educate. PG. **16, 24, 41, 71, 83, 93, 102, 109, 112, 113, 202, 207, 210, 212, 223, 236, 302, 405, 413, 419, 429, 447, 512, 519, 533, 537, 539, 561, 568, 603, 621, 623, 633, 636,**

642, 651, 663, 702, 704, 708, 709, 713, 718, 742, 774, 779, 789, 797, 807, 828, 852, 857, 862, 864, 871

MODERN PROBLEMS—(1hr. 32m., '81) The comic plight of an air traffic controller with telekinetic powers. With Chevy Chase, Patti D'Arbanville, Dabney Coleman and Mary Kay Place. Dir. Ken Shapiro. PG. 235, 502, 526, 550, 654

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. 89

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite,* arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. 16, 58, 83, 94, 109, 207, 212, 307, 405, 413, 414, 418, 429, 512, 523, 528, 533, 568, 571, 601, 621, 623, 635, 648, 662, 666, 700, 704, 708, 717, 718, 732, 745, 752, 774, 778, 779, 781, 793, 804, 807, 819, 821, 846, 857, 862, 864, 873

ONE FROM THE HEART—(1hr. 41m., '82) Trying for better-glamour-through-technology, Francis Ford Coppola has left out the heart and left us with glitz. A gossamer-thin story about two lovers who have a spat, change partners, and make it up the next day is drowned in flaky, candy-colored special effects that look curiously old-fashioned—theatrical scrims blown up to screen size. The actors—Frederic Forrest, Teri Garr, Raul Julia and Nastassia Kinski—do the best they can with vapid material that self-consciously recalls old-musical clichés but drains them of their energy. With Lainie Kazan and Harry Dean Stanton. R. 44, 88

ONLY WHEN I LAUGH—(2hrs., '81) Marsha Mason tries her hand at a big serious role—an alcoholic actress who returns from a dry-out clinic to her New York apartment and tries to live with her teenage daughter (Kristy McNichol). Mason, the most reassuring of stars, plays the actress as a nice woman who suffers an occasional spasm of selfishness and ill temper. She may *be* an actress, but she can't really *play* one—at least not an interesting one. With braying James Coco as the self-pitying homosexual failed-actor Jimmy, and Joan Hackett as the pathetic, silver-lamé narcissist Toby who "majored in beautiful" at Michigan. A little bit of each of them goes a long way. Directed by Glenn Jordan. R. 97, 101, 202, 203, 438, 507, 530, 549, 567, 619, 655, 730, 810

PARASITE—(1hr. 25m., '82) In the future, evil government forces plan genocide. In 3-D. Dir. Charles Band. R. 33, 70, 100, 114, 116, 200, 210, 403, 409, 419, 426, 439, 518, 529, 531, 541, 553, 556, 568, 600, 607, 628, 651, 664, 728, 777, 784, 788, 805, 812, 841, 846, 853, 862, 869

★ **PASSIONE D'AMORE**—(1hr. 57m., '82) In Italian, Eng. subtitles. A romantic tale spiced with black humor and perversity. In the Italy of the 1860s, a splendidly handsome young cavalry officer (Bernard Giraudeau) who regularly visits the bedroom of a beautiful married woman (Laura Antonelli) is reassigned to a remote post in the mountains of Northern Italy, where he becomes the object of the infatuated love of a powerfully ugly woman, Fosca (Valerie d'Obici), his commander's cousin. Fosca, with her protruding teeth and sunken vampire's eyes, pursues the ripely handsome young man with flattery, declarations, threats, blackmail. At first sickened by her demands, the officer is trapped by pity, but then, to his utter astonishment, he finds himself inflamed by the woman's passion for him. The movie is an ironic parable of health mastered by illness, body overwhelmed by spirit, beauty captured by ugliness. Directed with great assurance by Ettore Scola. 89

★ **PERSONAL BEST**—(2hrs. 4m., '82) A woman training for the 1980 Olympics squad (Patrice Donnelly) seduces a young rival (Mariel Hemingway), and the macho coach (Scott Glenn) who loves them both tries exasperatedly to get them to compete against each other. Robert Towne's first film as director is tender and gently amused. He doesn't sensationalize the lesbian affair—his attitude is that of the coach, bewildered but respectful. Towne must love the long-legged, small-breasted bodies of women athletes, because he sends the camera up and down thighs and across flat stomachs, and includes a comical nude lounging-in-the-steamroom episode that looks like the Roman senators at their bath. A minor but sweet-tempered movie with some marvelous sports footage. R. 14, 32, 48, 93, 109, 202, 204, 212, 231, 405, 412, 419, 424, 512, 522, 529, 541, 551, 558, 600, 616, 623, 647, 701, 702, 708, 714, 716, 717, 718, 727, 733, 776, 782, 794, 800, 829, 841, 851, 872, 879

PORKY'S—(1hr. 39m., '82) A sex comedy of Florida high school students. With Kaki Hunter, Art Hindle, Susan Clark and Alex Karras. Dir. Bob Clark. R. 30, 58, 80, 100, 109, 203, 234, 302, 409, 417, 423, 424, 429, 518, 528, 537, 541, 558, 602, 617, 623, 627, 633, 642, 647, 714, 719, 727, 745, 751, 776, 783, 789, 804, 829, 854, 875

★ **QUEST FOR FIRE**—(1hr. 38m., '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are fur-clad primitive men who set out to steal fire from neighboring tribes. After fighting off cannibals, the men learn the secrets of fire from the clever, blue-painted Ivaka tribesmen. Rae Dawn Chong, as the love interest, shows that the Ivaka are more advanced in other matters too. An awesome, frightening film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution at work in a landscape of saber-toothed tigers and bubbling swamps. R. 45, 234, 531, 568, 729, 790, 793, 875

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archtypal Wasp family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Dourif. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. PG. 38, 60, 97, 101, 103, 210, 228, 436, 451, 453, 506, 511, 516, 534, 542, 548, 549, 554, 573, 631, 643, 668, 705, 724, 733, 758, 800, 830

★ **RAIDERS OF THE LOST ARK**—(1hr. 55m., '81) Steven Spielberg has made a pure-fun extravangaza that is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones; Karen Allen his bantering, spunky ex-girlfriend, a scientists's daughter with a sharp tongue and a taste for adventure. Spielberg makes things jump—the thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical in a movie without a trace of religious feeling anywhere. From an idea by George Lucas (who produced); screenplay by Lawrence Kasdan. PG. 38, 51, 93, 114, 206, 300, 413, 541, 542, 643, 645, 653, 708, 749, 811, 858

★ **REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World,* and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. 35, 60, 449, 535, 556, 603, 667, 706, 756, 782, 787, 849, 868

RICHARD PRYOR LIVE ON THE SUNSET STRIP—(1hr. 28m., '82) Pryor's live solo act, filmed Dec. 9-10, 1981, at the Palladium in Hollywood. Dir. Joe Layton. R. 21, 31, 72, 80, 100, 104, 105, 109, 110, 116, 122, 206, 226, 234, 236, 303, 403, 404, 408, 409, 411, 444, 448, 508, 521, 531, 541, 544, 551, 559, 568, 602, 617, 622, 633, 648, 663, 664, 706, 709, 712, 719, 732, 744, 777, 784, 788, 803, 805, 807, 822, 825, 854, 862, 870, 875

SEDUCTION, THE—(1hr. 44m., '82) A suspense-thriller about a television newscaster pursued by a psychotic photographer. With Morgan Fairchild, Michael Sarrazin, Vince Edwards and Andrew Stevens. Dir. David Schmoeller. R. 37, 114, 228, 507, 513, 532, 568, 642, 645, 650, 810, 878

★ **SHOOT THE MOON**—(2hrs. 3m., '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of enduring power by screenwriter Bo Goldman and director Alan Parker. Albert Finney is George Dunlap, a big-deal sportswriter, and Diane Keaton is his wife Faith; they've been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old feelings and obligations hold them together, and their relations are a painful comedy of raw nerves, hostility, and sympathy. Standing in between them are their four daughters, pressing their needs and dissatisfactions, speaking the truth when the adults talk in evasive clichés. This is the best movie about an American family made in years—the intimacy of the scenes goes very deep. With Dana Hill as the oldest daughter, Sherry. Photographed in lush Marin County, California by Michael Seresin. R. 6, 24, 32, 62, 82, 93, 202, 207, 211, 224, 308, 419, 423, 449, 506, 512, 533, 537, 541, 562, 605, 623, 626, 629, 637, 653, 707, 721, 729, 783, 790, 793, 813, 819, 867, 870, 872

SLEEPING DOGS—(1hr. 46m., '82) A political thriller from New Zealand. With Sam Neill, Warren Oates and Ian Mune. Dir. Roger Donaldson. 57

★ **THREE BROTHERS**—(1hr. 53m., '82) In Italian, Eng. subtitles. A masterpiece from Francesco Rosi, one of Italy's great directors. In the country near the Adriatic, a very old man (Charles Vanel) suffers the loss of his wife. He summons his three sons—a Roman magistrate (Philippe Noiret) about to try a terrorist for murder; a Turin factory worker (Michele Placido) involved in labor violence; a saintly teacher (Vittorio Mezzogiorno) of delinquent boys. The three men, reunited in their boyhood home, debate and dream their way through the night. The old man is rooted, tradition-bound, complete; but the three sons have reaped the whirlwind, and out of this contrast Rosi has constructed a wrenchingly emotional meditation on the future of Italy. The movie, filled with sun-drenched landscapes and deeply harmonious images, is extremely beautiful, but Rosi is no pastoral nostalgist: He knows the decisive life of Italy lies in the cities, in the exhausting struggles for justice and order. The countryside offers a refuge, not an escape—the men never escape their dreams or their desires. A great film: The imagery reaches to the roots of life. 62

TRAGEDY OF A RIDICULOUS MAN—(2hrs., '82) In Italian, Eng. subtitles. Bernardo Bertolucci's new film is barely on the screen. It's about a factory owner, Ugo Tognazzi, whose son has been kidnapped by political terrorists. Well, it's *sort* of about that. Most of the time Tognazzi wanders about in a daze murmuring to himself that he adores this son who doesn't love him while everyone else—his wife (Anouk Aimee), his son's girlfriend, (Laura Morante), who may or may not be one of the terrorists, and a worker-priest (Victor Cavallo)—ridicule and humiliate him or just stand around enigmatically. The movie has no tension or suspense—Bertolucci is just dithering. Everything in it feels arbitrary, unfelt, meaningless. PG. 90

VICTOR/VICTORIA—(2hrs. 13m., '82) Reviewed in this issue. PG. 45

WASN'T THAT A TIME!—(1hr. 18m., '82) A documentary about the Weavers, a musical group led by Pete Seeger, blacklisted during the McCarthy era and reunited in 1980 at Carnegie Hall. Dir. Jim Brown. 61

WOMAN NEXT DOOR, THE—(1hr. 48m., '81) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Fanny Ardant), once passionately in love, have gone their separate ways and married sweet, dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's new movie has his customary fluency and warmth, his attentiveness to the ways in which people of a small society connect with one another. What it doesn't have is a convincing representation of all-consuming passion. What draws these two together? What forces them to quarrel all the time? Theater actress Fanny Ardant, tall and gangly with glossy black hair and a ravenous mouth, has a raw, unfocused quality that could be mistaken for intensity. At least she's in the movie—Depardieu appears to be somewhere else. With Véronique Silver and Henri Garcin. R. 76, 90, 882

Revivals

ALL THE PRESIDENT'S MEN—(2hrs. 15m., '76) A surprisingly fine newspaper film. Robert Redford and Dustin Hoffman are utterly convincing as Woodward and Bernstein, and the whole thing is worth seeing twice—once for everything about it, and once more just for the acting. Dir. Alan J. Pakula. 11

ALTERED STATES—(1hr. 43m., '80) Feverish, extravagant, deeply absurd, but also a great deal of fun. William Hurt plays the strapping young Ph.D., Eddie Jessup, a pioneer in psychic research. This hip Dr. Frankenstein, who turns himself into a monster, trips out in isolation tanks and takes part in sacred Indian drug rituals in Mexico. Drug-induced visions come crashing in on him—an assaultive mixture of religious, erotic, and animal imagery. Paddy Chayefsky, who wrote the screenplay, and Ken Russell, who directed, are two preposterous blowhards whose peculiar talents (verbal and visual hyperbole) are oddly suited. With Blair Brown as Hurt's wife. 97

AMARCORD—(2hrs. 7m., '74) In Italian, Eng. subtitles. Fellini's best movie in recent years is an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. 95

AMERICAN GIGOLO—(2hrs., '80) A Beverly Hills hustler (Richard Gere) has the style of a European kept man, yet he's also rentable, at very high rates, for a single night's work. Writer-director Paul Schrader had an amusing idea but ruined it by turning it into a glum existential drama. The gleaming surfaces of the Rodeo Drive-Malibu world are stunning. With Lauren Hutton and Hector Elizondo. 13

APOCALYPSE NOW—(2hrs. 28m., '79) For three-quarters of its length, Francis Coppola's work is masterful—a tragic, surrealist Vietnam-war epic that grows in power and beauty as it comes closer to hallucination. But then, suddenly, the film falls to pieces, and the effect is devastating. With Martin Sheen, Marlon Brando and Robert Duvall. 47

BAD SLEEP WELL, THE—(2hrs. 15m., '63) One of Akira Kurosawa's contemporary morality tales. Toshiro Mifune stars as the son of a murdered man, and the movie is a study of corporate corruption leading to violence. An element of florid melodrama and self-pity surfaces in this movie—things not found in Kurosawa's other work. 4

BEST BOY—(1hr. 51m., '80) Ira Wohl's heartfelt and intelligent documentary about his cousin, a pleasant and good-hearted man who has been retarded since birth. His parents have always tended him at home, and as a result he's a full human being and not a "case." Shot over a period of several years, the film chronicles heartbreaking events as his parents get too old to take care of him. 657

BLACKMAIL—(1hr. 26m., '29) Alfred Hitchcock's, and Britain's, first talkie still holds up after all these years. It concerns a young woman who is confronted by a blackmailer after murdering a man who attempted to rape her. With Anny Ondra, Sara Allgood and Cyril Ritchard. 10

BREATHLESS—(1hr. 29m., '61) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. 4

CASABLANCA—(1hr. 42m., '42) Ronald Reagan and Ann Sheridan were originally signed to star in this screen adaptation of an unproduced play, *Everybody Comes to Rick's,* but somewhere along the line they were replaced by Humphrey Bogart and Ingrid Bergman. Warner Bros. regulars Sydney Greenstreet, Peter Lorre, and Claude Rains also figure prominently, and Dooley Wilson sings (his piano playing was reputedly dubbed, as he couldn't play a note). Michael Curtiz directed, without deciding until filming was almost finished how the movie would end—should Ilsa stick with Rick or leave with Laszlo? 39

CHILDREN OF PARADISE—(3hrs., '64) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flower-like creature they both pursue in this story of love and crime among the members of a theatrical company in nineteenth-century Paris. Dir. Marcel Carné. The script is by the poet Jacques Prévert. 10

DAYS OF HEAVEN—(1hr. 31m., '78) An oddly unerotic triangle drama set in Texas in 1915, this movie is extraordinarily handsome but perversely uninvolving. With Sam Shepard, Richard Gere, Brooke Adams and Linda Manz. Dir. Terrence Malick. 39

DIAL M FOR MURDER—(1hr. 45m., '54) Alfred Hitchcock's classic murder mystery, the most stylish example of 3-D to date. With Ray Milland and Grace Kelly. PG. 37

DR. STRANGELOVE—(1hr. 35m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in several roles. 10, 47

DUELLISTS, THE—(1hr. 41m., '78) A handsomely mounted period drama based on Joseph Conrad's "The Duel." Two officers in Napoleon's army engage in a series of duels. The whole thing totters on the edge of absurdity, but it's stylishly done. With Harvey Keitel and Keith Carradine. Dir. Ridley Scott. 39

EVEN DWARFS STARTED SMALL—(1hr. 36m., '68) In German, Eng. subtitles. One of Werner Herzog's striking, maddening, visionary films. It's an allegory of human meanness, set in a world peopled entirely by dwarfs, and it's not much fun. 7

KNIFE IN THE WATER—(1hr. 35m., '63) In Polish, Eng. subtitles. This was Roman Polanski's first and best film, made in Poland during a relative political thaw. A triangle involving an older, almost bourgeois husband, his younger and dissatisfied wife, and the handsome young drifter they pick up as a boat hand for their yachting cruise, the film is full of subtle but disturbing implications—sexual, social, political. Jerzy Skolimowski collaborated on the intelligent script. 13

MADAME ROSA—(1hr. 45m., '78) In French, Eng. subtitles. This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli old-young togetherness. But even as it strains credibility it breaks the heart; particularly Simone Signoret's breathtakingly courageous performance of a once-beautiful, old, and puffy whore. Dir. Moshe Mizrahi. 91

MAGIC FLUTE, THE—(2hrs. 15m., '75) In Swedish, Eng. subtitles. Ingmar Bergman's enchanting version of the Mozart opera suggests that he should take more frequent holidays from anxiety, despair, and "the God question." Musically, the performance is a little stodgy, but Bergman's staging is fluid and intimate in a way that opera on stage could never be, and Mozart's drama of the trials of love emerges with clarity and force. People who have never stepped into an opera house have been enthralled by this film. 47

MESSIDOR—(2hrs., '81) In French, Eng. subtitles. A rather dour fable from Swiss writer-director Alain Tanner. Jeanne (Clémentine Amouroux), a university student, and Marie (Catherine Rétoré), a country girl, meet by chance and hitch a few rides together. They abandon all thought of leading a normal life, and, becoming hungry and broke, they slip into criminality. Society, at first oblivious, turns malevolent. The film has its mournful beauty, but its despair is numbing—life within society is unworthy, freedom outside it is unreachable. 2

MIDNIGHT COWBOY—(2hrs., '69) Jon Voight and Dustin Hoffman are dazzling in John Schlesinger's film. Based on James Leo Herlihy's compassionate and comic novel about loners and hustlers in New York. 13

MODERN TIMES—(1hr. 29m., '36) Chaplin vs. the Machine Age. In this almost perfect satire, Charlie loses the battle against automation, but wins the very young and enchanting Paulette Goddard. 39

MUSIC LOVERS, THE—(2hrs. 2m., '71) Ken Russell's overwrought, garbagy portrait of Tchaikovsky seems to take the composer's neurotic self-accusations of incompetence and misery entirely at face value. With Richard Chamberlain. 39

NEW YORK, NEW YORK—(2hrs. 43m., '77) A re-cut, expanded version of Martin Scorsese's musical about a white be-bop player (Robert De Niro) and a big-band singer (Liza Minnelli). 47

NEXT STOP, GREENWICH VILLAGE—(1hr. 52m., '76) Paul Mazursky here waxes nostalgic over his youth in the Village of the fifties. Larry (Lenny Baker) is a nice Jewish boy surrounded by Village characters and a fierce mother who descends on him with food and lamentations. He's got girl-friend problems and heavy career ambitions too. Funny, and consistently entertaining. With Ellen Greene and Shelley Winters. 4

PATHS OF GLORY—(1hr. 30m., '57) A first-rate, harrowing military drama recounting an actual incident in World War I. An "impossible" attack on the Germans requires heroic soldiers to cover their general staff's mistake. With Kirk Douglas and Adolphe Menjou. Dir. Stanley Kubrick. 47

RASHOMON—(1hr. 30m., '51) In Japanese, Eng. subtitles. A pinnacle of Japanese filmmaking and the first film to bring awareness of that country's cinema to America, about a violent crime as seen through the eyes of various witnesses. With Toshiro Mifune and Bachiko Kyo. Dir. Akira Kurosawa. 95

SABOTAGE—(1hr. 16m., '37) Vintage early Hitchcock, based on Conrad's "The Secret Agent." With Sylvia Sidney and Oscar Homolka. 10

SEDUCTION OF MIMI, THE—(1hr. 29m., '74) In Italian, Eng. subtitles. An uproarious satire on machismo, Italian style. A Sicilian worker named Mimi messes up his life by trying to follow his expected role as a man, and succumbs to pressures that make him give up his principles. With Giancarlo Giannini and Mariangela Melato. Dir. Lina Wertmüller. 7

SIMON—(1hr. 37m., '80) A bit of a dud. A group of mad scientists led by the insinuating, shrimpy Austin Pendleton convince Alan Arkin that he was born on another planet. Arkin, sure that he's a savior, tries to rid the world of such atrocities as Hawaiian music playing in elevators. Director Marshall Brickman's snobbish use of likes and dislikes seems to have been composed at Elaine's by people too drunk or tired to go home. With Madeline Kahn. 95

TENANT, THE—(2hrs. 4m., '76) A youth in Paris rents an apartment in which the previous tenant committed suicide. He gradually assumes her identity and heads for his own demise. It's perversely clever, but also garish and ludicrous. With Isabelle Adjani, Shelley Winters and Melvyn Douglas. Dir. Roman Polanski. 13

TURNING POINT, THE—(1hr. 59m., '77) Anne Bancroft plays an aging ballerina, and Shirley MacLaine plays her old pal—a dancer who left it all to marry and raise a family. The two get together when MacLaine's daughter (Leslie Browne) joins Bancroft's company, and a good deal of bitterness, jealousy, and fading-into-middle-age fear pours out. The outbursts seem corny, but the sparks between the women are real and one is drawn into their world. Dir. Herbert Ross. 91

VOYAGE EN DOUCE—(1hr. 37m., '81) In French, Eng. subtitles. This female buddy-buddy movie, starring Dominique Sanda and Geraldine Chaplin, is almost suffocatingly precious, giggly and inane. The women undress, flirt, but then do nothing. They tell grave stories and then admit that they made them up. The director, Michel Deville, seems to be amusing himself with a male fantasy of what women do and say when there are no men around. 2

WOMEN IN LOVE—(2hrs. 12m., '70) Ken Russell's version of D.H. Lawrence's greatest novel is superheated and a little absurd, but it's a relatively sane piece of work compared with what he's done since. It will drive you back to Lawrence to find out what all the anger and craziness are about. With Alan Bates, Oliver Reed and Glenda Jackson. 39

WRONG BOX, THE—(1hr. 45m., '66) John Mills and Ralph Richardson are a delight in this spoof on multiple death and murder. The who's-got-the-body game goes on a bit too long, but mostly in a just-right British satiric vein. With Peter Sellers, Michael Caine, Peter Cook and Dudley Moore. Dir. Bryan Forbes. 10

Z—(2hrs. 8m., '69) In French, Eng. subtitles. A political thriller, based on conditions in Greece leading to the seizure of power by a military junta. A left-wing deputy is assassinated, and an investigator doggedly tracks the plot to high places. With Yves Montand, Irene Papas and Jean-Louis Trintignant. Dir. Costa-Gavras. 6, 97

ZABRISKIE POINT—(1hr. 52m., '70). A weird Michelangelo Antonioni film about America as a powder keg of moral decay and false values. A frustrated young rebel flees into the desert and there encounters his female counterpart. One wonders what it is all about. With Mark Frechette, Daria Halprin and Rod Taylor. 39

THEATER

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

CHGT **Chargit. Telephone** charge to major credit cards.

New York City:	(212) 944-9300
New Jersey:	(201) 332-6360
Long Island:	(516) 354-2727
Westchester:	(914) 423-2030
Connecticut:	(203) 622-1970

Many B'way theaters without Chargit also accept ticket orders on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for B'way and Off B'way shows, at Times Square Ticket Center, B'way at 47th St. (354-5800) & Lower Manhattan Theatre Center, 100 William St. (344-3340).

Broadway

Previews and Openings

Monday, March 15

LITTLE JOHNNIE JONES—Donny Osmond stars in a revival of the 1904 George M. Cohan musical about an American jockey who goes to London in 1903 to ride in the English Derby; directed by Gerald Gutierrez. With Maureen Brennan, Peter Van Norden, Jane Galloway, Ernie Sabella, Anna McNeely, Jack Bittner, and Tom Rolfing. Previews now prior to a 3/21 opening. Preview prices: Tues.-Sat. at 8, Sun. at 6:30, Sat. & Sun. at 2; $15-$20. After opening: Wed. at 2 & 8, Thurs. at 8, $20-$25; Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 6:30; $25-$30. **Alvin,** 250 W. 52nd (757-8646). 2 hrs., 20 min. All major credit cards.

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, based on a true incident concerning a young nun who gives birth in the convent and whose child is murdered to avoid a possible scandal; directed by Michael Lindsay-Hogg. Previews start 3/19 prior to a 3/30 opening. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$28.50; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

Now Playing

AMADEUS—John Wood, Peter Firth, and Caris Corfman in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circusy surprises. Tues.-Thurs. at 8, $16-$30; Fri. & Sat. at 8, $22-$35; Sat. at 2, Sun. at 3, $15-$28; Wed. at 2, $12-$25. **St. James,** 246 W. 44th (398-0280). 2 hrs., 15 min. All major credit cards. ● ●

THE BEST LITTLE WHOREHOUSE IN TEXAS—About the rise and fall of Texas's most famous bordello. A rousing fun-filled musical by Larry L. King, Peter Masterson, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Carlyn Glynn as the proprietress. Mon.-Thurs. at 8, Sat. at 2, $19-$25; Fri. at 8, $20-$27; Sat. at 8, $22-$29; Wed. at 2, $16.50-$21. **46th St. Theater,** 226 W. 46th (246-0246). 2 hrs., 40 mins. All major credit cards. ● ●

CHILDREN OF A LESSER GOD—Phyllis Frelich and James Stephen star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50. Fri. & Sat. at 8, $22-$30. Wed. at 2, $17.50-$22.50. **Longacre,** 220 W. 48th (246-5639). 2 hrs., 40 mins. All major credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Sat. at 8; Wed. & Sat. at 2; Sun. at 3, $22.50-$32.50. **Shubert,** 225 W. 44th (246-5990). 2 hrs., 15 mins. Major credit cards. ● ●

COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN—Sandy Dennis, Cher, and Karen Black star in a play by Ed Graczyk, set in a small town in Texas in the mid 50s, which tells what happens there when a major film begins on-location shooting; directed by Robert Altman. With Sudie Bond, Kathy Bates, Marta Heflin, and Mark Patton. Mon.-Thurs. at 8, Sat. at 2, $20-$27.50; Fri. & Sat. at 8, $25-$30; Wed. at 2, $18-$25. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 15 min. All major credit cards.

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$40; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $17.50-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Tues.-Fri. at 8, Sun. at 3, $13-$19; Sat. at 8, $17-$23; Wed. & Sat. at 2, $12-$18. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (265-4311). 2 hrs., 10 min. All major credit cards.

THE DRESSER—Tom Courtenay, Paul Rogers, and Rachel Gurney in a play by Ronald Harwood (who was at one time a dresser for Donald Wolfit), set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossipy dresser. Directed by Michael Elliott. Clever and articulate. Harwood is entertaining with both authentic and invented anecdotes. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8, Sat. at 2, $18.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 20 min. All major credit cards.

EVITA—Derin Altay is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With James Stein and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown rock musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $18-$25; Fri. & Sat. at 8, $19-$26.50. **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3, $20.50-$30; Fri. & Sat. at 8, $23.50-$35; thru 4/3. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min. All major credit cards.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys wordly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Tues.-Sat. at 8, $20-$27.50; Wed., Sat. at 2, Sun., at 3, $17.50-$25. **Booth,** 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. **Edison,** 240 W. 47th (757-7164). 2 hrs., 15 min. All major credit cards. ● ●

OTHELLO—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Coe; with Diane Wiest and Aideen O'Kelly. Plummer's is a tremendous performance, with mental, physical, and vocal prowess blending into what Iago must be: a dizzying monster of witty evil! Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $13.50-$27.50; Fri. & Sat. at 8, $15-$30; thru 4/18. **Winter Garden,** 51st & Bdway (245-4878). 2 hrs., 45 min. All major credit cards.

THE PIRATES OF PENZANCE—Treat Williams, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PUMP BOYS AND DINETTES—A musical, just moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $18.50-$22.50. **Princess,** 200 W. 48th (586-3903). 2 hrs. All major credit cards.

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50;

Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy. modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

WALTZ OF THE STORK—A new comedy with music, written, directed, and starred in by Melvin Van Peebles. Tues.-Thurs. at 8; Wed. at 2, $19-$22.50; Fri., & Sat. at 8, Sat. at 2, Sun. at 3, $21-$24. **Century,** 235 W. 46th (354-6644). 2 hrs., 10 min.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards.

Off Broadway

AMERICAN BUFFALO—Triumphant return, by popular request, of David Mamet's award-winning comedy drama starring Al Pacino, J. J. Johnston, and James Hayden; directed by Arvin Brown. Tues.-Fri. at 8, Sat. at 7 & 10; $24; thru 4/3. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

THE CARETAKER—Revival of Harold Pinter's play, starring F. Murray Abraham, Anthony Heald, and Daniel Gerroll; directed by Anthony Page. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2; $14.50-$16.50. **Stage One,** Roundabout, 333 W. 23rd (242-7800).

CATHOLIC SCHOOL GIRLS—a new play by Casey Kurtti. Tue.-Thur. at 8, $15; Fri. & Sat. at 7 & 10, Sun. at 3 & 7:30, $16.50; previews begin 3/19 prior to a 3/24 opening at 6:45; all preview tickets $7.50. **Douglas Fairbanks,** 432 West 42nd (239-4324).

CHUCKY'S HUNCH—Kevin O'Connor stars in Rochelle Owens's play about an American archetype at age 50, booze-sodden and frustrated; directed by Elinor Renfield. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $10 & $12. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $15.50-$19.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

CLOWNMAKER—Richard Crane's play about Nijinsky and Diaghilev and the world of the Ballets Russes. Stephen Lang stars, with Jerome Dempsey, Ann Sachs, Dennis Bacigalupi, Kevin McClarnon, Alexandra O'Karma. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

COTTON PATCH GOSPEL—Musical with songs by the late Harry Chapin, co-authored by Tom Key and Russell Treyz. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $9.95-$16.95. **Lambs Theater,** 130 W. 44th (997-1780).

DOUBLE BILL—Kevin O'Connor and Barbara Eda-Young in Leonard Melfi's poignant *Birdbath,* and, for a curtain raiser, Lewis Black's satirical comedy *Crossing the Crab Nebula;* both directed by Jack Garfein. Thru 3/21; $10, $12. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

DOUBLE BILL—Joel Homer's *What People Do When They're All Alone* and *Scenes Dedicated to My Brother;* directed by Maggie Harrer. Thurs., Fri., Sat. & Mon. at 8, Sat. at 5, Sun. at 3 & 7; $8-$12. **South St. Theater,** 424 W. 42nd (279-4200).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

THE GNOSTICS—Milton Ward's play about Gnosticism through some 300 years of recorded history; directed by Alan Wynroth; with Jack Banning, Lynn Goodwin, Laura Halper, Harriet Miller, Richard Lockwood, and Michael Samreny. Wed.-Fri. at 7:30; Sat. at 7 & 10; Sun. at 4 & 7:30; $7-$9. **Actors/Directors Theater,** 410 W. 42nd (279-4200).

HOW I GOT THAT STORY—Amlin Gray's play, starring Bob Gunton and Don Scardino, about a gung ho reporter who covers the war in Amboland; directed by Carole Rothman. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7:30. **Westside Arts,** 407 W. 43rd (541-8394).

ISOLDE OF WHITE HANDS—Anne-Marie Sapse's play, directed by Geof Prysirr. Tues.-Sun. at 8; Sun. at 3; $12, $13. **Theatre East,** 211 E. 60th (838-0177).

I TAKE THESE WOMEN—J. J. Coyle's comedy about a judge, his wife, and his mistress, living under one roof. Wed.-Sat. at 8, Sun. at 3; $6; **Theater,** 440 W. 42nd St. (279-42000).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnet Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$16. **Orpheum,** 126 Second Ave. (260-8480).

LYDIE BREEZE—John Guare's play, set in Nantucket at the turn of the century, concerns a girl haunted by her dead mother's memory; directed by Louis Malle. With Ben Cross, Robert Joy, Cynthia Nixon, Roberta Maxwell, James Cahill, Madeleine Potter, and Josef Sommer. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. **American Place Theater,** 111 W. 46th (869-9350).

MAYBE I'M DOING IT WRONG—A musical entertainment featuring the music and lyrics of songwriter/satirist Randy Newman, conceived and directed by Joan Micklin Silver; featuring Mark Linn-Baker, Patti Perkins, Larry Riley, and Deborah Rush. Tues.-Thurs. at 8; Fri. & Sat. at 7 & 10, Sun. at 3; $11.95-$17.95. **Astor Place Theater,** 434 Lafayette St. (254-4370).

ONE MAN BAND—James Lecesne's play about a man, his runaway wife, and his journey to find her; directed by Marc Elliot. Sun.-Tues. at 8, Sat. at 3; $7. **Theater,** 440 W. 42nd St. (279-4200).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

SISTER MARY EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts Theater,** 407 W. 43rd (541-8394).

TOMFOOLERY—A musical intravanganza (which is the opposite of an extravaganza) with music and lyrics by Tom Lehrer, directed by Gary Pearle and Mary Kyte, adapted by Cameron Mackintosh and Robin Ray, starring Donald Corren, MacIntyre Dixon, Joy Franz, and Jonathan Hadary. It ran a year in London's West End. $14.95-$18.95. **Top of the Gate,** Bleecker St. & Thompson (473-7270).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Women and Children First,* all by and with Harvey Fierstein and starring Court Miller. Wed.-Mon. at 7:30; $15-$17.50. A very amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226).

THE UNSEEN HAND—Sam Shepard's play, directed by Tony Barsha. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$14. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

WONDERLAND—Margaret Keilstrup's comedy/drama is a journey into the lives of four people in a small town in Nebraska; directed by David Heefner. Wed.-Sun. at 8, Sat. & Sun. at 3; $9, $10; thru 3/21. **Hudson Guild Theater,** 441 W. 26th (760-9810).

Theater Companies

ACADEMY ARTS—Bertolt Brecht's *The Private Life of the Master Race,* directed by Gary Majchrzak. Fri.-Sat. at 7:30; $6; thru 3/27. At 9:30 p.m., 3/19, 20, 26, 27, Tom Stoppard's *The Real Inspector Hound.* $4. **Eastside Center,** 931 First Ave. (486-1431)

AMERICAN JEWISH THEATER—Carol Teitel and Lloyd Battista star in Nathan Teitel's *The Keymaker,* story of a Jewish emigrant torn between visions of greatness and acceptance of the hardships of everyday life; directed by Stanley Brechner. Wed., Thurs., & Sat. at 8, Sun. at 3 & 7; thru 4/11. **92nd St. Y, at Lexington Ave.** (427-4410).

APPLE CORPS THEATER—Six plays of the sea by Eugene O'Neill—*The Long Voyage Home, Bound East for Cardiff, In the Zone, Ile, Where the Cross Is Made, The Rope;* all directed by Skip Corris. To be performed in repertory (call for specifics). Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 5/2. **Theater,** 601 W. 51st (664-0027).

CHICAGO CITY LIMITS—*Blizzard of '81,* comedy of songs and scenes, half set, and half created from suggestions called out by audience members. Wed. & Thurs. at 8; Fri. & Sat. at 8 & 10; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REPERTORY—Joe Pintauro's *Snow Orchid* concerns the emotional adjustment of an Italian family following the father's attempted suicide. With Peter Boyle and Olympia Dukakis; directed by Tony Giordano. Call for specifics; $15. **Circle Rep,** 99 Seventh Ave. South (924-7100); thru 4/4, Shakespeare's *Richard II,* starring William Hurt and Lindsay Crouse, plus John Bishop's comedy, *The Great Grandson of Jedediah Kohler,* in repertory at the **Entermedia,** 189 Second Ave. (475-4191).

CSC REPERTORY—*King Lear* in repertory with *Peer Gynt I* and *Peer Gynt II,* directed by Christopher Martin. Tues. thru Sun.; $10-$12 (phone for specifics). **CSC,** 136 E. 13th (677-4210).

EQUITY LIBRARY THEATER—*Nymph Errant,* the 1933 musical with music and lyrics by Cole Porter, book by Romney Brent; directed by Clint Atkinson; thru 4/4. **Theater,** 310 Riverside Drive (663-2028).

THE FAMILY—Marvin Felix Camillo is the guiding light and director of this group. 3/21 at 6, *Crucifixion.* 3/19 at 8, *Ghetto & Crucifixion.* 3/20 at 10:30, $5. **Teatro Cuatro,** 175 E. 104th St. (947-7171).

GARRET STUDIO—Strindberg's *The Pelican,* with Helen-Jean Arthur, Florence Anglin, Karla Barker, and Robin Thomas; directed by Rosemary Hay. Thurs.-Sat. at 8:30; Sun. at 3:30; $6. **Theater,** 133 Second Ave. (242-3900).

JEAN COCTEAU REPERTORY—Tennessee Williams's *Something Cloudy, Something Clear,* a memory play set in the summer of 1940 on a beach near Provincetown. Also *The Golem,* by H. Leivick, and Cyrill Tourneuy's *The Revengers' Tragedy.* Thurs. & Fri. at 8, Sat. at 7:30 & Sun. at 3; $7. Phone for schedule. **Theater,** 330 Bowery (677-0060).

MANHATTAN PUNCH LINE—Horton Foote's new comic drama, *The Roads to Home* Mon., Thurs.-Sat. at 8; Sun at 3; 3/18-4/12; $6; **Theater,** 260 West 41st (921-1455).

MANHATTAN THEATER CLUB—Sybille Pearson's *Sally and Marsha,* a comedy starring Christine Baranski and Bernadette Peters as two girls who cope with loneliness in the Big Apple; directed by Lynne Meadow. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$18; thru 3/28, at Downstage. *Livin' Dolls,* a musical by Marc Shaiman and Scott Wittman; directed by Richard Maltby, Jr. Inspired by the beach blanket movies of the '60s cast includes Lisa Embs, Linda Hart, Zora Rasmussen, James Rich and others. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$16; thru 4/11. Upstage. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14. **Theater Four,** 424 W. 55th (246-8545).

N.Y. ART THEATER—Arnold Weinstein's *The Party,* a comedy with songs, set in an apartment in the 1950s. Wed.-Sat. at 8; thru 3/27 **N.Y. Art,** 116 E. 14th (228-1470).

OPEN SPACE THEATER—Ted Whitehead's *The Sea Anchor,* about five people traveling from Liverpool to Dublin Bay for "a dirty weekend (?)", directed by Alex Dimitriev, featuring Caroline Lagerfelt and Peter Rogin. Thurs.-Sat. at 8:30, Sun. at 3:30; $6. **Garret Studio,** 133 Second Ave. (242-3900).

PAN ASIAN REPERTORY—A trilogy of new plays on the Japanese internment camp experience. *Rohwer,* thru 3/21; *Behind Enemy Lines,* 3/24-4/4; *Station J,* 4/7-4/18. Tues.-Sat. at 7:30; Sun. at 2; $6, $8, $10; **Theater,** 120 West 28th (255-7293).

PHOENIX THEATRE—David Blomquist's *Weekends Like Other People,* starring Rose Gregorio and Kenneth McMillan, is an account of a blue-collar couple trying to come to terms with their own aspirations and dreams. Thru 3/28 (call theater for specifics). **Marymount Manhattan Theatre,** 221 E. 71st (730-0794).

PLAYWRIGHTS HORIZONS—A.R. Gurney's *The Dining Room,* a stimulating and delightful play, starring Ann McDonough and John Shea. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. $16. Main Stage. At the other half of this theater, Sarah Kernochan's musical, *Sleeparound Town,* which explores night fantasies, phobias, and passions of children as they pass into adolescence. Cast of five between the ages of 11 and 14; directed by Thomas Hulce. **Theater,** 416 W. 42nd (279-4200).

ROYAL COURT REPERTORY—Victoria Music Hall; Phyllis Craig's *Bargain for Murder, Gaslight* and *Murder One.* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582)

SOHO REP—Robert Montgomery's *Subject to Fits,* a black comedy based on Dostoevsky's *The Idiot,* directed by Barry Koron. Thurs. & Fri. at 8, Sat. at 7 & 10:30, Sun. at 4; thru 4/4. **Soho,** 19 Mercer St. (925-2588).

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THEATER

13TH ST. THEATER—Israel Horovitz's *Line* and *Indian Wants the Bronx.* Gilbert & Sullivan's *Patience.* T. Gottlieb's *Brother Theodore.* Ren Draya's *The Mothers.* Shakespeare's *Taming of the Shrew. Instant Dylan,* with Jack Ramey. In repertory. **Theater,** 30 W. 13th (675-6677).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead and avoid disappointment

ALLEY CATS—Tom Coble's play about a street person desperately trying to grow up. Fri. & Sat. at 11, Sun. at 7; $5. **Quaigh Theater,** 108 W. 43rd (221-9088).

ANACONDA—Juan Guerra's comedy/drama about a huge snake which menaces six people confined in a Florida museum! Fri. & Sat. at 8, Sun. at 3; $5; thru 4/4. **National Arts,** 30 Bond St. (674-9710).

BASIC BEHAVIOR—A satirical musical play exploring stereotypes in American life, performed by Jim Neu, John Nesci, and S. Dunn. $5; from 3/18. **Westbeth Theater,** 151 Bank St. (691-2272).

THE BLONDE LEADING THE BLONDE—Stephen Holt's farce starring Lola Pashalinski and Crystal Field as twin sisters who decide to swap identities for a day; directed by John Albano. Thurs.-Sun. at 8; $4; thru 3/21. **Theater for the New City,** 162 Second Ave. (254-1109).

THE CONTRACT—Nathan Ross Freeman's allegorical drama dealing with a young minister who is faced with a test of his faith when he is confronted by an Angel; with Phyllis Stickney, Noble Lee Lester, and Timothy Simonson; directed by Wyatt Paul Davis. Thurs.-Sat. at 8, Sun. at 3; thru 4/11. **FSWW Loft Theater,** 317 W. 125th St. (662-8463).

CURSE OF THE ZOMBIE—Comedy of evil, written and directed by Doug Giebel, about a scientist in search of eternal life. Fri. & Sat. at 8, Sun. at 2; $4; thru 3/28. **West End Theater,** 302 W. 91st (246-3873).

DOUBLE BILL—Sam Shepard's *Geography of a Horse Dreamer* and *Cowboys #2;* directed by Dan Tedlie. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; thru 4/4. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

DOUBLE DUTCH—Marilyn Seven's drama deals with the plight on a Japanese-American family in the tense days following Pearl Harbor. With Judy Canon Ott, Peter Yoshida, and Gerri Igarashi. Thurs.-Sun. at 8, Sun. at 2; $6; thru 3/28. **Alvina Krause Theater,** 306 W. 38th (564-3293).

THE DRY MARTINI—Brooke Breslow's comedy explores some of the more crucial issues of the postwar generation. Wed.-Sat. at 8; $6; thru 3/27. **ATA Theater,** 314 W. 54th (674-0557).

DUSA, FISH, STAS & VI—Pam Gems's play about four Englishwomen struggling with marriage, sex, and politics; directed by Bob Hall. Sat.-Wed. at 8; thru 3/30. **Doug Fairbanks Studio,** 432 W. 42nd (982-3445).

EGGPLANTS ARE FOR EATING—a new romantic comedy by Antoni Jaworski. Thurs.-Sat. at 8; Sun. at 3; 3/18-4/11; $4. **Troupe Theatre,** 335 West 39th (244-9699).

FASHION—A musical comedy, by Anna Cora Mowatt, devised by Curtis Canfield, directed by Rose Lynch. Fri. & Sat. at 7:30, Sun. at 4; $5. **Nameless Theater,** 125 W. 22nd (242-9768).

HEAVENLY EXPRESS—Albert Bein's play takes place in the 30s when railroad tracks crisscrossed the country; directed by Julie Reilly. Fri. & Sat. at 8, Sun. at 3; $5; thru 3/21. **Seventh Sign Theater,** 263 W. 86th (663-2648).

HEAVEN MUST BE A COMPLICATED PLACE—Owa's drama focusing on the moral crisis suffered a family in 1946 after the brutal murder of their son; directed by Mikell Pinkney. Wed.-Sat. at 8, Sun. at 4; $7. **Billie Holiday Theatre,** 1368 Fulton St., Bklyn (636-0919).

LADY WINDERMERE'S FAN—Oscar Wilde's play, directed by Andres Castro. Thurs.-Sat. at 8; $5; thru 3/27. **West Side Repertory Theater,** 252 W. 81st (666-3521).

THE LAST OF THE THE KNUCKLEMEN—John Powers's comedy/drama, set in Australia's out-back, exploring the conflicts between men stranded in a mining camp; directed by Peter Masterson. Wed.-Sat. at 8; $5; thru 3/28. **American Theater,** 314 W. 54th (581-3044).

LEAD US NOT INTO PENN STATION, BUT DELIVER US FROM EVIL—Character study of two bag ladies formerly in vaudeville and burlesque, who never lose hope for the future. Thurs.-Sat. at 8, Sun. at 3; $4; thru 3/28. **Nameless Theater,** 125 W. 22nd (939-9255).

LULLABY & GOODNIGHT—Elizabeth Swados's musical stars Jossie de Guzman and Larry Marshall and is about pimps and whores. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

THE MAN AND THE FLY—The Puerto Rican Travelling Theater Company's production, by Jose Ruibal, starring Rip Torn and directed by Jack Gelber. In English: Wed.-Fri. at 7:30. In Spanish, starring Norman Briski: Sat. & Sun. at 2:30 & 7:30; $7. P.R.T. **Theater,** 304 W. 47th (749-8474).

MANY LOVES—A semi-autobiographical drama by poet William Carlos Williams. Fri.-Sun. at 8, Sun. at 2; $3.50-$4; thru 3/28. **Goddard Center,** 647 Columbus Ave. (787-7053).

THE MIDDLE AGES—A. R. Gurney's romantic comedy follows the thirty-year love affair between a rebel and the woman he adores (Jack Gilpin and Carolyn Mignini); directed by Donald Marcus. Thurs.-Sat. at 8, Sun. at 3; $6, $7. **The Ark,** 131 Spring St. (431-6285).

NAOMI COURT—Michael Sawyer's comedy-thriller concerning an old tenement being torn down and the effect it has on the last two tenants; directed by Mark D'Alessio. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 2:30 & 5:30; $5, $6; thru 4/4. **Theater Eleven,** 16 W. 22nd (475-4975).

NIMBUS—Ralph Accardo's comedy/drama focuses on a woman forced to choose between the world she has created in her home, and the outside world; directed by Robert Morea. Thurs.-Sun. at 8; thru 3/21. **Classic Theater,** 114 W. 14th St. (242-3900).

OCCUPATIONS—Trevor Griffiths's play, set in Turin in 1920, is about men and the personal and political choices they must make. With Julie Garfield, Christoher Caraso, Ellen Barber, and Time Winters; directed by James Traub. $6. **28th St Playhouse,** 120 W. 28th (869-3981).

ON FIRE—Musical, conceived and directed by Nicky Silver who performs with Gayle Tufts. Wed.-Fri. & Sun. at 8, Sat. at 8 & 10:30; $10. **Nat Horne Theater,** 440 W. 42nd (279-4200).

POOR LITTLE LAMBS—Paul Rudnick's play about the Whiffenpoofs of Yale, directed by Jack Hofsiss, featuring Blanche Baker and Kevin Bacon. Tues.-Sun. at 8, Sat. & Sun. at 3; $18-$20. **The Common** at St. Peter's Church, 54th & Lexington (751-4140).

THE PRIVATE LIFE OF THE MASTER RACE—Bertolt Brecht's series of vignettes which give a picture of the new order introduced in Germany; directed by Gary Majchrzak. Fri. & Sat. at 7:30; $6; thru 3/27. **AATC Theatre,** 931 First Ave. (486-1431).

THE ROBBERS—Friedrich Schiller's first play about youth, lost ideals, and revolution; directed by Catherine Jelski. Wed.-Sat. at 8; $5; thru 3/27. **Theater,** 43 W. 13th (924-0077).

SECRET LIVES OF THE SEXISTS—A farce of modern life, starred in, written , and directed by Charles Ludlam. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $10-$15. **Ridiculous Theatrical Co.,** One Sheridan Square (691-2271).

STRICTLY IMPROV—Musical-comedy revue made entirely from audience suggestions. Thurs. & Fri. at 8, Sat. at 10:30 p.m.; $6-$7.50. **First Amendment,** 2 Bond St. (473-1472).

TAKE THREE—An evening of three one-act plays by Pat Rahmann, T. A. Boland, and Chinamen; all directed by Paul Lazarus. thru 3/21 at 8; $6. **No Smoking Playhouse,** 354 W. 45th (582-7682).

THREE SISTERS—Spiderwoman Theater's adaptation of the Chekhov play explores the desires of three Indian sisters to move from Brooklyn to Manhattan; directed by Muriel Miguel. Thurs.-Sun. at 11 p.m.; $4; thru 3/21. **Theater for the New City,** 162 Second Ave. (254-1109).

UTILITIES INCLUDED—Richard Kannry's black comedy deals with the relationships between husband and wife; directed by James Jennings. Wed.-Sat. at 8; $4; thru 3/21. **American Theater,** 314 W. 54th (581-3044).

WHAT WOULD JEANNE MOREAU DO?—Elinor Jones's new comedy. Tues.-Sat. at 8; Sun. at 3 & 7:30 (no performance on 3/16); $7. **WPA Theater,** 138 Fifth Ave. (691-2274).

THE WIND THAT SHOOK THE BARLEY—Declan Kennedy's play about the struggle of the troubled people in Ireland; directed by Jamie Brown. Wed.-Sat. at 8; $5; 3/17-4/10. **Theatre Off Park,** 28 E. 35th (679-5684).

THE ZILENSKY COLLECTION—Play by Michael Bergmann, Steven Miller, and Jane Taylor, about a museum and the lure of worthless objects. Thurs.-Sun. at 8; $4; thru 3/28 (3/21 perf. is at 3). **Process Studio,** 257 Church St. (226-1124).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

DAVID BACKHOUSE—Nudes, equestrians in bronze, thru 4/3. Sutton, 29 W. 57th (888-0638).

LARRY BELL—New works, 3/16-4/10. Multiples, 24 W. 57th (755-3520).

JOHN BELLANY—Painterly, expressive seascapes, sea-faring life; thru 4/3. Esman, 29 W. 57th (421-9490).

FRANK BOWLING/DAN MARSHALL—Current paintings/"The Duck Pond." Thru 3/31. deNagy, 29 W. 57th (421-3780).

ALICE DALTON BROWN—American porches, doors, windows, thru 3/27. Sachs, 29 W. 57th (421-8686).

COLLEEN BROWNING—Realist scenes, including fruit market/19th-century European and American prints. Thru 3/26. Kennedy, 40 W. 57th (541-9600).

LOUISE FISHMAN—Thick impasto abstractions in oil on linen and paper, thru 3/27. Oscarsson Hood, 41. W. 57th (750-8640).

THEODORA GAVENCHAK—Abstracted "landscapeople" in a series, thru 3/27. Gallery 84, 30 W. 57th (581-6000).

ROBERT GOODNOUGH—Collage in tapestry from the past ten years, thru 4/10. Modern Master Tapestries, 11 E. 57th (838-0412).

JOHN GORDON—New paintings, thru 3/31. Tatistcheff, 38 E. 57th (888-1599).

NANCY GROSSMAN—Collage of papers soaked in ink and hardened, thru 3/27. Gladstone, 41 W. 57th (758-6765).

IRA JOEL HABER—Destructive nature in small-scale sculptural constructions, thru 3/27. Adler, 37 W. 57th (980-9696).

HELIOFF—Geometric abstractions, 3/16-4/3. Phoenix, 30 W. 57th (245-5095).

MARTHA HOLT—Ceramic and photo collages, thru 3/27. Portnoy, 56 W. 57th (757-0461).

GARY KAHN—Geometric forms in painted wood and Cor-Ten steel, thru 3/20. Heidenberg, 50 W. 57th (586-3808).

ED KERNS/STANLEY TIGERMAN—New paintings/Architectural drawings. Thru 3/27. Esman, 29 W. 57th (421-9490).

HENRY KOERNER—Baroque realism in oils, drawings, watercolors, thru 4/3. Deutsch, 20 W. 57th (765-4722).

JERRY LUBENSKY—Geometric forms floating on mottled color, thru 3/20. Zarre, 41 E. 57th (752-0498).

RICHARD LYTLE—Landscapes seen through floral motifs in watercolor and paint, thru 4/1. Pearl, 29 W. 57th (838-6310).

ROBERT MANGOLD—Large-scale X-shaped canvases, thru 3/27. Janis, 110 W. 57th (586-0110).

OISAWA—Architectonic abstractions painted on tin, and drawings, 3/16-4/3. Viridian, 52 W. 57th (245-2882).

DARRAGH PARK—The East End, L.I., and the West Side of N.Y., thru 3/27. Haber Theodore, 29 W. 57th (752-3338).

PABLO PICASSO—Later works from 1950 to 1973, thru 3/20. Iolas-Jackson, 52 E. 57th (755-6778).

RENE PORTOCARRERO—1940 to 1980 by this Cuban artist, thru 4/10. Signs, 37 W. 57th (765-8853).

LUCAS SAMARAS—New small bronze sculpture of metamorphosizing figures and self-portraits in pastel, thru 3/20. Pace, 32 E. 57th (421-3292).

DONALD SANDSTROM—The rural American landscape in wall pieces, thru 3/25. Dintenfass, 50 W. 57th (581-2268).

SUSAN SHATTER—Maine coast and Grand Canyon vistas, thru 3/17. Fischbach, 29 W. 57th (759-2345).

RANDY STEVENS—Satirical calendar girls, thru 3/27. Kornblee, 20 W. 57th (586-1178).

MARGIT VARGA—NYC, the Hamptons, Mykonos, thru 3/27. Midtown, 11 E. 57th (758-1900).

Madison Avenue and Vicinity

PHYLLIS BRAMSON—Parables of creation in staged narratives, thru 3/31. Knowlton, 19 E. 71st (794-9700).

HELENE BRANDT—Steel-encaged seats and vehicles, 3/16-4/6. Sculpture Center, 167 E. 69th (879-0430).

T.C. CANNON—Southwest Indian painting, thru 3/20. Aberbach, 988 Madison (988-1100).

MARTIN CHIRINO—Recent sculpture, thru 4/10. Borgenicht, 724 Fifth (247-2111).

DAN CHRISTENSEN—Subtle color/surface abstractions/Drawings, watercolors by Benton, Kuniyoshi, Pascin. Thru 3/27. Salander-O'Reilly, 22 E. 80th (879-6606).

WILLEM DE KOONING—Paintings, 1981-1982, free interpolations of land and light on Long Island, 3/17-5/1. Fourcade, 36 E. 75th (535-3980).

MARIUS DE ZAYAS (1880-1961)—A retrospective including constructivist portraits, thru 4/4. Center for Inter-American Relations, 680 Park (249-8950).

BIFF ELROD—Large-scale human relationships using a stippled technique, thru 3/17 Arman, 817 Madison (570-2700).

RACHELLE EPSTEIN—Oils exploring color and space relationships, thru 3/29. Acquavella, 18 E. 79th (734-6300).

ESPILIT—Collages of handmade paper, canvas, gouache, thru 3/31. Ericson , 23 E. 74th (737-6155).

LYONEL FEININGER—70 Cubist and Bauhaus etchings and woodcuts, thru 3/27. AAA, 663 Fifth (755-4211).

HARMONY HAMMOND—Wrapped ladder structures using cloth, acrylic, rhoplex liquid rubber, thru 3/20. Lerner-Heller, 956 Madison (861-9010).

AL HELD—"Action" paintings from 1954 to 1959, thru 4/3. Miller, 724 Fifth (246-1625).

BARKLEY HENDRICKS—Life-size portraits of contemporary people, thru 3/27. ACA, 21 E. 67th (628-2440).

JAMES JOYCE—Letters, first editions, manuscripts, portraits marking the centenary of his birth; thru 4/17. Grolier Club, 47 E. 60th (838-6690) Mon.-Fri. 10-6, Sat. til 3.

DIETER JUNG—Color pencil drawings, thru 3/27. Poindexter, 1160 Fifth (831-2520).

KANDINSKY—Early color woodcuts of the Munich period, 1911/Russian avant garde and European constructivists Puni, Popova, Moholy Nagy. Thru 3/27. Carus, 872 Madison (879-4660).

WASSILY KANDINSKY—Gold jewelry executed from this founder of Der Blaue Reiter designs, thru 3/30. Hutton, 33 E. 74th (249-9700).

GASTON LACHAISE—Sculpture and drawings spanning his career, thru 3/24. Schoelkopf, 825 Madison (879-4638).

MICHAEL LANGENSTEIN—Postcard collages, thru 4/3. Davis & Langdale, 746 Madison (861-2811).

BARRY LEDOUX—Fluorescent-painted lead sculptures from body parts, thru 3/31 Willard, 29 E. 72nd (744-2925).

DAVID LEVINE—Egypt and Coney Island in watercolors, thru 4/10. Forum, 1018 Madison (535-6080).

GEORGE C. LONGFISH—Modernism and the ancient Canadian Indian traditions in large canvases, thru 3/20. P M & Stein, 903 Madison (734-3373).

JUAN MARTINEZ—Paintings and drawings, 3/16-4/17. Lefebre, 47 E. 77th (744-3384).

HENRI MATISSE—90 original linoleum cuts from the early 40's, thru 3/16. Goldschmidt, 1117 Madison (879-0070).

RORY MCEWEN—Recent paintings and collages, thru 4/3. Staempfli, 47 E. 77th (535-1919).

YOSHITOSHI MORI—Kappa-Zuri stencil prints of the 20th century/Netsuke from the 17th through the 20th centuries, thru 4/3. Ronin, 605 Madison (688-0188).

HERMAN DUDLEY MURPHY (1867-1945)—The early Whistlerian portraits, mood landscapes, and late still lifes, thru 4/17. Graham, 1014 Madison (535-5767).

MICHAEL PAVLIK/HARRY UMEN—Molten-glass vessels of striated landscapes/Glass wall constructions. Thru 3/27. Heller, 965 Madison (988-7116).

WILLIAM PEREHUDOFF—Color fields and bands, thru 3/27. Waddington, 1044 Madison (861-0600).

RICHARD ROSENBLUM—Bible narratives in bronze sculpture, thru 3/30. Kerr, 49 E. 82nd (628-1340).

DOROTHY RUDDICK—Canvas and thread constructions, 3/20-4/17. Graham, 1014 Madison (535-5767).

KARL SCHRAG—Painterly landscapes in oils and gouaches, thru 4/3. Kraushaar, 724 Fifth (535-9888).

JASON STEWART—Dry pigment on layered paper, thru 3/27. Davidson, 43 E. 78th (734-6702).

TIM—Political cartoons from l'Express, the French weekly, 3/21-4/30. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. til 5:30, Sat. til 1:30.

WILLIAM TUCKER—Sculpture and drawings, thru 4/1. Elkon, 1063 Madison, and Exhibition Space, 112 Greene (966-3864).

SoHo

BETTE ALEXANDER—Imaginary masks, animals, birds, on large, thick, porous paper; thru 4/14. Neill, 136 Greene (925-8633).

CARL ANDRE/DOUG OHLSON—Minimal sculpture/Paintings. Thru 3/27. Caldwell, 383 W. Broadway (966-6500).

GEORG BASELITZ—Inverted images, dense and gestural, thru 3/27. Sonnabend, 420 W. Broadway (966-6160).

BILL BECKLEY/GORDON MOORE—Bold streaks and spades in paint and wax/Elongated triangular canvases. Thru 4/10. Bonlow, 150 Greene (925-4482).

ROBERT BERLIND/RICHARD SABA—Paintings by each, thru 3/31. Milliken, 98 Prince (966-7800).

WALLACE BERMAN/MICHAEL LUCERO—Violent and tranquil images juxtaposed/Recent work. Thru 3/27. Cowles, 420 W. Broadway (925-3500).

LIZ BIRMINGHAM—Recent works on paper, thru 3/28. Central Hall, 386 W. Broadway (226-9215).

JULIA J. BLUMENREICH/DAVID RAY—Mixed-media oils using geometric forms/Ordinary events made elemental. Thru 3/28. Atlantic, 458 W. Broadway (228-0944).

JENNIFER BOLANDE—"Landmarks," an installation, thru 3/27. Kitchen, 484 Broome (925-3615). Tues.-Sat. 1-6.

MARIE-ANNICK BROWN—Objectified still life of casual moments, thru 3/24. Prince Street, 121 Wooster (226-9402).

VIVIAN E. BROWNE—Nature rhythms in oils on silk, thru 3/31. Soho 20, 99 Spring (226-4167).

GARY BURNLEY/KIM MACCONNEL—Hydrostone spheres painted with geometric motifs/Cut and reconstructed paintings on fabric. Thru 3/17. Solomon, 392 W. Broadway (925-1900).

STEPHEN CHAPIN/BLAYLOCK PEPPARD—Paintings by each. Thru 4/13.Concord, 451 Broome (925-2994).

DALLA COSTA/PHILIPPE NOYER—Woman in prints, drawings, paintings by both. Thru 3/27. Weston, 149 Mercer (226-4141).

CHARLES DUBACK—Impressions of wood and foliage reflected in water, thru 3/31. Landmark, 469 Broome (966-1173).

RAFAEL FERRER—Harshly colored and distorted self-portraits, seamy nightclub, thru 3/24. Hoffman, 429 W. Broadway (966-6676).

ERIC FISCHL—Scenes along a beach exploring past and present sexuality, thru 4/3. Thorp, 419 W. Broadway (431-6880).

NANCY GELMAN—Fragile, tense women, thru 3/24. Blue Mountain, 121 Wooster (226-9402).

LINDA HARTINIAN—Multimedia works, 3/17-4/10. Inroads, 150 Mercer (226-6622).

ON KAWARA—"Date paintings," thru 3/27. Sperone Westwater Fischer, 142 Greene (431-3685).

LORI LAWRENCE—Orphic, segmented figures, some of the dance, thru 4/1. Eno, 101 Wooster (226-5342).

KAREN LEWIS—Group portraits, a wedding triptych, thru 3/29. Pindar, 127 Greene (533-4881).

MILTON RESNICK—Thick impasto, gestural abstractions done in 1981, thru 3/27. Hutchinson, 138 Greene (966-3066).

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ART

DAVID SALLE/MIA WESTERLUND ROOSEN—Works/Concrete, lead, and wax sculpture. Thru 3/27. Castelli, 420 W. Broadway/142 Greene (431-5160).

MURIEL SANDLER—Oil paint and collage of Matisse-like women, other; thru 3/25. Ward-Nasse, 178 Prince (925-6951).

ROBERT SMITHSON—Drawings and sculptures by the late pioneer earthworker, thru 3/27. Weber, 142 Greene (966-6115).

JUDY SOMERVILLE—Photorealism, thru 3/16. Dyansen, 122 Spring (226-3384).

MARGY TRAUERMAN—Landscapes in paint, brush and ink drawings, thru 3/24. First Street, 386 W. Broadway (226-9011).

JACKIE WINSOR—Recent sculpture of burnt wood, exploded cement, gauze, wire, thru 3/28. Cooper, 155 Wooster (674-0766).

MICHAEL YOUNG—Interpenetrating shapes on densely worked surfaces, thru 3/27. Cuningham, 94 Prince (966-0455).

Other

NANCY BRETT/GERALD HAYES—Figure, ground explorations/Tondos and squares constructed of plywood, etching plates, linen. Thru 3/31. Bouckaert, 100 Hudson (925-6239).

JAMES ANDREW BROWN/RICK SCHWAB—"Sacrifice," a multi-media installation/Sculptural installations. Thru 3/27. Just Above Midtown, 178 Franklin (966-7020).

EDWARD BURRA/PAUL NASH—30 paintings, drawings, watercolors by each, documenting the formation of modern art in England in the late 20's and early 30's. Thru 4/2. Grey, NYU, 33 Washington Pl. (598-7603).

JOHN DOBBS—Paintings, drawings, prints, thru 3/31. Irving, 117 E. 17th (982-3950).

TOM DOYLE—A large white pine and red oak sculpture, thru 3/30. Hammarskjold Plaza Sculpture Garden, 866 Second (861-3115).

RED GROOMS—*Ruckus Manhattan,* a zany reconstruction, thru 3/30. Burlington House, 1345 Sixth (619-1955). Wed.-Sun. 12-6.

JULIET HOLLAND—Painted clay sculpture, 3/16-4/4. Noho, 542 LaGuardia Pl (473-9619).

LOU MYERS—Satiric drawings, cartoons, thru 4/1. International Typeface Corporation, 866 Second (371-0699). Mon.-Fri. 12-5.

LYDIA OKUMURA—Precise, geometric vector abstractions, thru 4/3. Condeso/Lawler, 119 W. 25th (741-2377).

SCOTT PFAFFMAN—Large canvases depicting a sculpture in landscape, thru 3/25. Mall at CUNY, 33 W. 42nd (790-4331).

DAVID RABINOWITCH—Sculptures from 1969 to 1972, thru 3/27. Oil & Steel, 157 Chambers (964-1567).

AUGUST RODIN—Sculpture, photos, documentation, thru 3/31. Cantor Sculpture, 1 World Trade Center (105th floor) (938-5136).

RHONDA ZWILLINGER—Eight foot Hopi Indian dolls in an environmental construction, thru 4/4. Windows on White, 55 White (499-1097).

GROUP SHOWS

57th Street

BLUMHELMAN—20 W. 57th (245-2888). Classic pop works from 1962 to 1967 by Lichtenstein, Oldenburg, Warhol, 3/17-4/10.

DEL RE—41 E. 57th (688-1843). Works on paper by deKooning, Gottlieb, Rothko, thru 4/3.

KAHAN—48 E. 57th (355-5110). African artifacts executed in stone and clay, thru 3/20.

MARLBOROUGH—40 W. 57th (541-4900). Paintings by Gottlieb, Pollock, Still Reinhardt; thru 3/31.

PACE—32 E. 57th (421-3237). Yoruba sculpture of West Africa, thru 3/20.

PROTETCH—37 W. 57th (838-7436). Projects from the past ten years by O.M.A., Ren Koolhaas, and Elia Zenghelis, thru 4/3.

TOUCHSTONE—29 W. 57th (826-6111). British artists Campbell, McMillan, Sly, thru 3/27.

WASHBURN—42 E. 57th (753-0546). American artist abroad from 1900 to 1950 including Bruce, Davis, Dove, Henri, Weber/The late 40's and 50's by Held, Kelly, Noland at 113 Greene. 3/18 - 4/24.

Madison Avenue and Vicinity

ACA—25 E. 73rd (861-5533). Navajo blankets and rugs, thru 4/24.

ADLER—21 E. 67th (249-2450). Old Lyme Impressionists Abrams, Burr, Ebert, and Foote, 3/16-4/4.

LABOETIE—9 E. 82nd (535-4865). Art of the Bauhaus, 3/20-4/3.

MATIGNON—897 Madison (628-6886). Constructive concepts by Frassati, Kadar, Moholy-Nagy, Survage, thru 4/3.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). Tues.-Sun. 12-5. 261 works by emerging artists, thru 3/28.

ODYSSIA—730 Fifth (541-7520). Recent paintings by Allan, Birmelin, Jess, thru 4/3.

PAYSON-WEISBERG—822 Madison (249-1666). NYC winters by King, Wiggins, Potthast, thru 4/17.

SCHLESINGER - BOISANTÉ — 822 Madison (734-3600). Americans of the 30's and 40's including Browne, Ferren, Hofmann, Reinhardt, Xceron, 3/20-5/1. Mon.-Sat. 10-6.

SOLOMON—959 Madison (737-8200). Avery, Lichtenstein, Rauschenberg, thru 3/31.

STONE—48 E. 86th (988-6870). Paintings by Rickabaugh, drawings by Van Allsburg, sculpture by Wheelwright; thru 3/31.

WEINTRAUB—992 Madison (879-1195). Signed posters by De Kooning, Indiana, Katz, Motherwell, thru 3/27.

Soho

ALAN—110 Greene (431-3305). Americans Champney, Wyant, Phelps, from the 19th century; thru 4/3.

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Wed.-Sat. 12-5. Verticality by Davidson, Grindle, Taylor, others, thru 4/24.

FELDMAN—31 Mercer (226-3232). Mon.-Sat. 10-6. "War Games" by Antin, Burden, Komar & Melamid, Siler, thru 3/27.

MARINO—489 Broome (431-7888). Photos drawn and painted over by Cass; multi-media sculpture by Patterson; paintings by Zago; thru 3/27.

SEMAPHORE—462 W. Broadway (228-7990). Landscapes by ten, including Katz, Welliver; thru 4/10.

SOHO CENTER—114 Prince (226-1995). Gestural abstractions by Brafman, geometric wood and masonite reliefs by Morris, Nunez, Seidl, thru 4/6.

STARKMAN—465 W. Broadway (228-3047). Wed.-Sun. 12-5. Prints by Brodsky, Erla, Jamieson, others, thru 4/10.

VISUAL ARTS—137 Wooster (598-0221). Hodson, Nelson, Rofheart, 3/19-4/18.

Other

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Historic city plans, 19th century stocks, WPA photos from the NYC Municipal Archives, thru 4/6.

FRANKLIN FURNACE—112 Franklin (925-4671). Russian Samizdat (self-published) Art, thru 4/17.

PRATT GRAPHICS—160 Lexington (685-3169). Mon.-Fri. 10-6, Sat. til 5. Works on paper by young German artist from the Rhine valley, thru 3/27.

SPACED—165 W. 72nd (787-6350). Architectural prints and drawings for towns, gardens, buildings from ancient to modern times, thru 3/27.

Photography

PETER CAMPUS—Recent landscapes, thru 3/31. Cooper, 155 Wooster (674-0766).

ELEVENTH STREET—330 E. 11th (673-2024). Sat., Sun. 1-6, Wed. 7-10 p.m. NYC night life by five, thru 4/18.

SANDI FELLMAN—Large-format color, thru 3/27. Meyer, 410 W. Broadway (925-3527).

ROBERT GIARD—Portraits and landscapes, thru 3/28. Samuel, 795 Broadway (477-3839).

DAVID HANSON—From his new and published books, thru 4/16. Pfeifer, 825 Madison (737-2055).

JILL HARTLEY—Poland, thru 3/19. Greenespring, 72 Greene (925-9565).

ERICH HARTMANN/CHRISTIAN LOUIS—Trains and railways in France by both. Thru 3/31. French Cultural Services, 972 Fifth (570-4400). Mon.-Fri. 10-5.

E.O. HOPPE—Industry, London society; Cockney charladies in 1921, vagrants, thru 3/31. Photo Center, NYU, 721 Broadway (598-3939).

JOHN KOSMER—Elusive black images/Members. Thru 4/2. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9 p.m.

MARK KRASTOF—The nude in black and white, thru 4/8. Popular Photography, 1 Park (725-3785). Mon.-Fri. 9-5.

HEINRICH KÜHN—The German romantic pictorial tradition at the turn-of-the-century/The German avant-garde, 1919 to 1939 by Feininger, Moholy-

Nagy, Sander. Thru 3/21. International Center of Photography, 1130 Fifth (860-1777).

GUSTAVE LE GRAY (1820-1882)—The French military maneuvers at Camp de Chalons, 1857; thru 4/3. Mon.-Sat. 10-6.

DAVID MUENCH—The American West, thru 4/3. Rizzoli, 712 Fifth (397-3712).

HELMUT NEWTON—35 black-and-white images, 1980 to 1981 including five life-size nudes, thru 3/27. Marlborough, 40 W. 57th (541-4900).

BARBARA NORFLEET/MARTIN PARR—Dead and decaying flowers/Rural Ireland. 3/18-4/10. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

PRAKAPAS—19 E. 71st (737-6066). Photomontage from 1919 to 1939 by Hausmann, Magritte, Man Ray, Zwart, others, thru 4/17.

ROBERT RAUSCHENBERG/DON RODAN—Mixed media prints combining collage, watercolor/Sins and virtues in adolescents, in color. Thru 3/27. Castelli, 4 E. 77th (288-3202).

SY RUBIN/LARRY SIEGEL—14th street by both, thru 3/21. Midtown-Y, 344 E. 14th (674-7200). Sun.-Thurs. 12-8, Fri. 12-4.

RODNEY SMITH—Classic still life, Bedouins, Welsh farmers; thru 3/27. Gotham Book Mart, 41 W. 47th (757-0367). Mon.-Sat. 10-6.

STALEY-WISE—111 Wooster (431-7292). Nudes by *fashion photographers, 1920 to now,* thru 4/10.

STEFANOTTI—30 W. 57th (757-6712). The use of photography in various mediums, thru 3/31.

WITKIN—41 E. 57th (355-1461). Flowers by Cunningham, Doisneau, Kertesz, Weston, 3/17-4/24.

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-4:45; Wed. 10-8; Sat., Sun. 10-5. Contribution $2.50; children $1.50. Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... The Art of Animal Anatomy; thru April... The Museum and the Creative Artist; thru 5/16... Ernest Thompson Seton: Naturalist, Artist and Writer... Champions of American Sport; 3/19-6/27.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9-5, Sun. 12:30-4:30. Free. Rolando Briseño; thru 3/22.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $1.50 suggested donation. Humor in Japanese Prints; thru March... Of Corsets; thru May... Gordon House: A Print Retrospective, thru 4/4... Brooklyn Before the Bridge; thru 5/31... New Testament Paintings by Tissot; thru April... In Brooklyn: Decorative Arts Made and Used in Brooklyn; thru 5/30.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. City Dwellings and Country Houses: Robert Adam and His Style; thru 4/11... Architectural Fantasy and Reality; thru 5/9... Hawaii: The Royal Isles; thru 5/9.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... Twentieth Century Images of George Washington; thru 4/30.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Kandinsky in Munich: 1896-1914; thru 3/21.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru July... J. James Tissot: Biblical Paintings; thru 5/6.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. $3.50. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... Costume Institute: The 18th-Century Woman; thru 9/5... Curators' Choice: Museum Purchases under $5,000... 20th-Century Art: Recent Acquisitions; thru mid-March... The new Michael C. Rockefeller Wing: Primitive Art... Counterparts: Form and Emotion in Photographs; thru 5/9... **The Cloisters,** Fort Tryon Park: Annual Cloisters Christmas display; thru 4/11... Radiance and Reflection: Selections from the Medieval Collection of Raymond Pitcairn; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. Free. Lewis Carroll and Alice: 1832-1982; thru 4/18... Eric Gill: 1882-1940; thru 4/18.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat. Sun. 11-4. Twenty Photographs by Tony Velez.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; free Tues. eve. Folk Art Treasures from the Permanent Collection; thru 5/16... Folk Art Masterpieces: Recent Accessions from The Howard and Jean Lipman Collection; thru 9/19.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50. Art and artifacts from North and South America, ancient to modern... Native American Prints and Posters; thru 5/2... The Covenant Chain: Indian Ceremonial and Trade Silver; 3/17-5/16... Iroquois Silverwork; 3/17-5/2.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Introductions, Greetings and Farewells: Appropriate Attire; thru 5/4... Tailored Images: New York Photographs by John Albok; thru 5/4... The Big Apple: multi-media history of New York from 1524-1982; thru '84.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.50. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... "Flux," work by Sam Moree; thru 5/9.

MUSEUM OF MODERN ART, 18 W. 54th (956-7070). Daily 11-6; Thurs. 11-9; closed Wed. $2, children and seniors $1. Giorgio de Chirico; 4/3-6/29.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. New Work/New York featuring Butter, Evans, Fekner, Hudson, Julian, Laemmle; thru 3/25.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo... The Mayor's House: Gracie Mansion and Other Dwellings; thru June... Manhattan Observed: 14 Photographers Look at New York, 1972-1981; thru 4/1... George Washington in New York State: The Revolutionary War and the Presidency; thru 5/2... MTA Photographs from the Fifth Avenue Coach Company; thru 5/1.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Two Centenarians: Virginia Woolf and James Joyce; thru 6/30... Joyce's Dublin: Fadographs of a Yestern Scene; 3/17-6/30... **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Contemporary American Composers: Photographs by Gene Bagnato.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Artists Make Art; thru 4/25.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Selected Paintings and Sculpture Acquired Since 1978; thru 4/4... Katherine Schmidt (1898-1978): A Selective View; thru 4/4... Robert Smithson: Sculpture; thru 4/18... John Cage: Scores and Prints; thru 5/2... At **Federal Hall,** 26 Wall St.: *Lower Manhattan from* Street to Sky; thru 4/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 3/24. **East,** 219 E. 67th St. (570-4141). 2/16 at 10: Victorian Furniture, Decorations, and Oriental Rugs. On view from 3/15. 3/18 at 10: Jewelry. On view from 3/15.

EDELMANN—123 E. 77th St., 628-1700. 3/20 at 11: Important Chinese Rugs, Carpets and Textiles, including Persian, Caucasian, Turkish and Turkoman Rugs and Carpets. On view from 3/15.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 3/18 at 2: Modern Paintings, Drawings, and Sculpture. On view from 3/15. 3/20 at 10:15 & 2: Old Master and 19th Century European Paintings. On view from 3/15. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt. 9:30-1. Mon. 1-7 Tues.-Sat. 9:30-5. 3/17 at 9:30 & 1: Sotheby's Arcade Auctions. On view from 3/15. 3/18 at 10:15 & 2: Important Musical Instruments. On view from 3/15. 3/20 at 2: French and Continental Furniture, Decorations, and Ceramics. On view from 3/15.

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Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (580-9830). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, March 15

RAPHAEL TRIO—Beethoven's Variations in E-flat, Op. 44; Trio in c, Op. 1 No. 3; Trio Movement in E flat (Herz-Verz. 48); Trio in B-flat, Op. 97, "Archduke". Carnegie Recital Hall at 8. $5.50.

JEFFREY KAHANE, pianist. Works of Bach, Mendelssohn, Ravel, Chopin. Alice Tully Hall at 8. $6.

PETER FRANKL, pianist. Works of Mozart, Debussy. 92nd St. Y at 8. $8-$12.50.

STEVE REICH AND MUSICIANS—Metropolitan Museum at 8. Sold out.

JOSEF MARX CONCERT, with pianist Charles Wuorinen, cellist Fred Sherry, soprano Laurel Miller, other soloists. Works of Janitsch, Holliger, Schoenberg, Cytron (world premiere), et al. Merkin Concert Hall at 8. $5.

WASHINGTON TRIO—Works of Debussy and Brahms. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

DANIEL LENTZ, composer-pianist, in N.Y. premiere of his *Wolf Is Dead.* Also choreographer Pauline Koner, dancer Evelyn Shepard in Koner's *Cassandra* and *Two Solitary Songs.* Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $5.

CONCERT JAZZ BAND, Paul A. Eisler conductor. Works by Jones, Basie, Ellington. Manhattan School, Broadway at 122nd St. (749-2802), at 8. Free.

STEVEN HARTMAN, clarinetist/**JUDITH OTTEN,** soprano, with pianist George Gray. Street songs by Earnest, also works of Hovhaness, Paer, Brahms. Central Presbyterian Church, Park Ave. at 64th St., at 7:30. $5.

RICHARD RODNEY BENNETT, JOHN PHILIPS, duo-pianists. Works of Bennett, Debussy, Grainger. Brooklyn College Gershwin Theater, Flatbush and Nostrand Aves. (434-1900), at 8. $3.

Tuesday, March 16

JAIME LAREDO, violinist/**LUCY SHELTON,** soprano/**SHARON ROBINSON,** cellist/**DAVID SINGER,** clarinetist/**SAMUEL SANDERS,** pianist/**ORPHEUS TRIO** — Works of Debussy and Ravel. 92nd St. Y at 8. $7.50-$10.50.

NEW YORK PHILHARMONIC, Rafael Kubelik, conductor; bassoonist Judith Le Clair. Vivaldi's Bassoon Concerto in a; Hindemith's *Symphonic Metamorphosis on Themes by Weber;* Dvorak's Symphony No. 7. Avery Fisher Hall at 8. $6-$20.

RAPHAEL TRIO—See 3/15.

SEAN FLEMING AND FRIENDS—Songs, poems, music from Ireland. Carnegie Hall at 8. $8-$10.

BONNIE HAMPTON, cellist, with pianist Nathan Schwartz. Works of Fauré, Debussy, Brahms, Shifrin, Helps, Armer. Merkin Concert Hall at 8. $7.

CAROLYN WEBER, soprano/**DENNIS HELMRICH,** pianist. Works of Rossini, Poulenc, Wolf, Griffes. CUNY Graduate Center, 33 W. 43rd St., 3rd floor, at 8. Free.

DAVID BORDEN MUSIC COMPANY—Music from *The Continuing Story of Counterpoint,* for synthesizers and electric keyboards. Bessie Schöenberg Theater, 219 W. 19th St. (924-0077), at 8. $5.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

PHIL CORNER, with a solo work for flutist Barbara Held, and works for the gong. Experimental Intermedia Foundation, 224 Centre St. (226-9488), at 9. $2.50.

MANHATTAN SYMPHONY, George Manahan conductor; pianist Mary Jo Pagano. Prokofiev's Piano Concerto No. 2; Mahler's Symphony No. 5. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

FREDERICK GRIMES, organist. Works of Alain, Anglais, Franck, Vierne. Trinity Church, Broadway at Wall St., at 12:45. Free.

JUILLIARD SYMPHONY, Massimo Freccia conducting. Works of Beethoven, Walton, Tchaikovsky. Alice Tully Hall at 8. Free.

Wednesday, March 17

GUARNERI QUARTET—Alice Tully Hall at 8. Sold out.

JAIME LAREDO, others. See 3/16.

TARACK CHAMBER ENSEMBLE—Works by Mozart, Milhaud. Carnegie Recital Hall at 8. $5.50.

DAVID JOHNSON, pianist. Works of Mozart, Stevens, Soler, Ravel, Schubert, Brahms, Beethoven. Merkin Concert Hall at 8. $7.50.

KIM KASHKASHIAN, violist, with Charles Abramovic, pianist. Works by Falla, Gardiner, Reger, Britten, Brahms. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $5.

RACHMAEL WEINSTOCK, violinist/**ARTUR BALSAM,** pianist. Works of Mozart, Debussy, Prokofiev, Beethoven. Faculty recital, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

AKIYOSHI-TABACKIN BIG BAND/JANET LAWSON QUINTET—Town Hall at 8. $10.

MADELINE FRANK, violist. Federal Hall, 26 Wall St., at 12:30. Free.

REIBO AOKI, playing the shakuhachi bamboo flute. Traditional and contemporary Japanese music. Asia Society, 725 Park Ave. at 70th St. (288-6400), at 8. $20. Program is preceded at 7:30 by a demonstration of the Japanese tea ceremony.

JUILLIARD SCHOOL CONCERT—Alice Tully Hall at 1. Free.

CALLIOPE, with soprano Jane Bryden. Christ United Methodist Church, Park Ave. and 60th St., at noon. Free.

COLORADO QUARTET—Works of Haydn, Bartók, Smetana. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

WILLIAM ENTRIKEN, organist. Works of Reubke, Mendelssohn, Bach. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn, at 12:30. $2.

ALFRED HART, violinist/**FRANCES BING,** pianist. Lehman College Music Bldg., Bedford Park Blvd. West, Bronx, at 3. Free.

Thursday, March 18

NEW YORK PHILHARMONIC, Rafael Kubelik conductor. Mozart's *La Clemenza di Tito* Overture; Kubelik's *Sequences* (N.Y. premiere); Beethoven's Symphony No. 7. Avery Fisher Hall at 8. $6-$20. Note: open rehearsal of this program Thurs. only, at 9:45 a.m.; $3.

GUARNERI QUARTET—See 3/17.

ARMINDA CANTEROS, pianist. Works of Handel, Bach-Busoni, Beethoven, Ravel, Guastavino, Terzian (N.Y. premiere). Carnegie Hall at 8. $6-$9.

STEVEN MAYER, pianist. Works of Prokofiev, Janacek, Schumann. 92nd St. Y at 8. $6-$8.50.

DELOS QUARTET—(N.Y. debut). Works of Mozart, Ravel, Webern. Merkin Concert Hall at 8. $7.

N.Y.U. CONTEMPORARY PLAYERS, Jack Kreiselman and Dinu Ghezzo conductors. Works of Schoenberg, Babbitt, Janacek, Karchin, Jazwinski, Ghezzo (world premiere), Washington (world premiere). Carnegie Recital Hall at 8. $4.

NEW YORK BAROQUE QUARTET—Trio sonatas by Bach, Handel. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

NANCY JIRUCHA, flutist. Graduation recital. Mannes College, 157 E. 74th St. (737-0700), at 8. Free.

DONN-ALEXANDRE FEDER, pianist. Faculty recital. Works of Szymanowski. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

GREENWOOD STRING QUARTET—Works by Mozart, Shostakovich, Debussy, Gershwin. Christ and St. Stephen Church. 120 W. 69th St., at 8. $2.50.

JOHN BERTOLETTE, organist. Grace Church, Broadway and 10th St. (254-2000), at 12:30. Free.

BROOKLYN BACH SOLOISTS—All-Bach program. First Unitarian Church of Brooklyn Heights, Pierrepont and Monroe Sts., at 8. $5.

BARGEMUSIC CHAMBER PLAYERS—Dvorak's Piano Quintet; Bartók's Quartet No. 3. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Friday, March 19

ST. LOUIS SYMPHONY, Leonard Slatkin conductor; cellist Lynn Harrell. Bruch's *Kol nidrei;* Erb's Cello Concerto (N.Y. premiere); Shostakovich's Symphony No. 8. Carnegie Hall at 8. $10-$17.50.

MARILYN HORNE—Avery Fisher Hall at 8. Sold out.

NEW YORK PHILHARMONIC—At 2. See 3/18.

BEAUX ARTS TRIO—Haydn's Trio in A, H XV, No. 18; Brahms's Trio in A; Arensky's Trio in d, Op. 32. Metropolitan Museum at 8. $12.

BROOKLYN PHILHARMONIA, Lukas Foss conductor; pianist Byron Janis. Brahms's Symphony No. 4; Rachmaninoff's Piano Concerto No. 1; Schuman's *Newsreel.* BAM at 8. $6-$10.50.

EMPIRE BRASS QUINTET—New work by Davies, other works old and new. Town Hall at 8. $6.

WORDS AND MUSIC, with Lucy Rowan and the BACA Ensemble. *Enoch Arden,* by Strauss. Also works by Robert Mann (one world premiere). Carnegie Recital Hall at 8. $8.

IAN ROBB/GRIT LASKIN—British, Irish, Canadian traditional music. P.S. 41, 116 W. 11th St. (594-8833), at 8. $4.

CORI ELLISON, mezzo-soprano/**JUNE MARANO,** pianist. Works of Mozart, Boulanger, Mussorgsky, Mahler, Ives. Lincoln Center Library at 4. Free.

YURY KARLGUT, pianist. Works by Bach, Beethoven, Brahms, Schumann, Chopin, Liszt. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

JUILLIARD PHILHARMONIA AND CHORUS, Richard Westenburg and Patricia Handy, conductors. Mozart's "Coronation" Mass; Handel's Concerto Grosso No. 8; Mendelssohn's *Die Erste Walpurgisnacht.* Alice Tully Hall at 8. Free.

GWENDOLYN TOTH, harpsichordist. New music for harpsichord by Ligeti, Fennelly, Cowell, Salmenhaara, et al. NYU, Main 220 Washington Sq. Park and Waverly Pl., at 8. Free.

GALIMIR STRING QUARTET / SAMUEL RHODES, violist. Works of Haydn, Bartók, Dvorak. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

PAUL SHAW, pianist. Aaron Davis Hall, CUNY, Convent Ave. and 134th St. (690-4100), at 8. $4.

BILLY TAYLOR, pianist. Jazz at Noon, a jam session. At Freddy's, 308 E. 49th St. (888-1633), at 12. $3.

JIM GARBER/STEVE UHRIK, on the fiddle, banjo, guitar, mandolin, dobro, ukulele. Good Coffee House, Brooklyn Society for Ethical Culture, 53 Prospect Park West (768-2972), at 9. $2.50.

AURORA—Instrumental chamber music, with countertenor Jeffrey Dooley. Bargemusic, Fulton Ferry Landing, Brooklyn (646-6021), at 8. $6.

CHAMBER ENSEMBLE, Joann Falletta conductor; baritone Robert White, mezzo-soprano Helen Wright. Walton's *Facade.* Galleria, 115 E. 57th St., at noon. Free.

Saturday, March 20

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Lilian Kallir, flutist Thomas Nyfenger, English-hornist Ronald Roseman. Hindemith's *Hero-*

diade, narrator, Lillo Way; Mozart's Piano Concerto No. 21; Honegger's Concerto da camera for Flute, Horn, Strings; Haydn's Symphony No. 85. 92nd St. Y at 8. $8-$12.50.

ST LOUIS SYMPHONY, Leonard Slatkin conductor; violinist Isaac Stern. Haydn's Symphony No. 70; Stravinsky's Violin Concerto and *The Rite of Spring.* Carnegie Hall at 8. $10-$17.50

NEW YORK PHILHARMONIC—See 3/18.

PHILIP WU, tenor, with pianist Diana Wan. Works of Spohr, Griffes, Bernstein, et al, and Chinese songs. Merkin Concert Hall at 8. $7.

KUIJKEN DUO, viola da gamba and harpsichord. Works of Bach, Couperin, Marchand, Marais. Metropolitan Museum at 8. $8.

CHARLES ABRAMOVIC, pianist (N.Y. recital debut). Works of Haydn, Carter, Chopin, Scriabin, Liszt. Carnegie Recital Hall at 2. $5.

KLAUS HELLWIG, pianist (N.Y. debut recital). Works of Clementi, Beethoven, Brahms, Martin, Stravinsky, Swayne (U.S. premiere). Carnegie Recital Hall at 8:30. $7.

GREGORY THOMPSON, pianist. Carnegie Recital Hall at 5:45. $5.

JULIUS GROSSMAN ORCHESTRA, Julius Grossman conductor; James Buswell, violinist. Britten's *Simple Symphony;* Beethoven's Symphony No. 2; Schumann's Violin Concerto. Alice Tully Hall at 8. $8-$10.

FRANCIS HEILBUT, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

BRUCE SMITH, PERCUSSION PLUS—With Guillermo Cruz and guest artists. Jazz. Inroads, 150 Mercer St., at 10. $5.

BILL OCHS, FUSILIER CEILLI BAND, BANJO JOE & BRIDGET BURKE—Celebration for St. Patrick's Day. Alternative Museum, 17 White St. (966-4444), at 8. $5.

MATITIAHU BRAUN, violinist. Lincoln Center Library at 2:30. Free.

PAUL WINTER—Celebration to mark the Vernal Equinox. With singer Susan Osborn, organist Paul Halley, Summer Dance Co. of Cape Cod. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 4:56. $5.

RAPHAEL KLAYMAN, violinist. Works of Vivaldi, Franck, Schumann, et al. Turtle Bay Music School, 244 E. 52nd St., at 8:30. $6.

BROOKLYN PHILHARMONIA.—See 3/19.

BRONX ARTS ENSEMBLE, with violinist Mark Peskanov; clarinetist Roger Hiller. Works of Glinka, Prokofiev, Schubert. Bronx House, 990 Pelham Pkwy. So., Bronx, at 8. $5.

Sunday, March 21

ANDRES SEGOVIA, guitarist. Works of Bach, Sor, Tarrega, Scarlatti, Schubert, Villa-Lobos. Avery Fisher Hall at 8. $8-$17.50.

MISHA DICHTER, pianist. Works by Beethoven, Schubert, Liszt. Carnegie Hall at 8. $6-$12.50.

ALICIA DE LARROCHA, pianist. Avery Fisher Hall at 3. Sold out.

PETER SERKIN, pianist. Works of Beethoven, Haydn, Webern, Chopin, Handel. Alice Tully Hall at 3. $10.

DORIOT ANTHONY DWYER, flutist/**PORTLAND STRING QUARTET** Works of Boccherini, Bach, Schubert, Bergsma (N.Y. premiere). Alice Tully Hall at 8. $9, $11.

DELPHIN AND ROMAIN, duo-pianists. Works by Kerr, Walker, Brahms, et al. Carnegie Hall at 2:30. $6-$12.50.

BACH ARIA GROUP—Program includes Brandenburg Concerto No. 4, Trio Sonata from the *Musical Offering,* Cantata No. 97. 92nd St. Y at 8. $6-$8.50.

Y CHAMBER SYMPHONY—At 3. See 3/20.

BENJAMIN VERDERY, guitarist. Works by Regondi, Beaser, A. Newman, CPE Bach, Telemann. Merkin Concert Hall at 8. $6.

LAUREL MILLER, mezzo-soprano, with soprano Judith Clurman, pianist Anne Chamberlaine, flutist Patricia Spencer. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $3 donation.

JUPITER SYMPHONY, Jens Nygaard conductor. Works by Bach, Mozart. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. $6.

MICHAEL HABERKORN, pianist. Works of Scarlatti, Mendelssohn, Liszt, Schumann, Ravel, Debussy. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

WILLENE BARTON QUARTET—Jazz at the Dairy, Central Park west of the Zoo, Fifth Ave. and 65th St. (397-3156), at noon. Free.

MARIE DEROSA, pianist/**THOMAS GRUBB,** pianist/**MARTHA RAFFERTY PAGE,** soprano/**BRIAN BRUCE,** tenor. Works by Fauré, Satie, Ravel, Gounod, Liszt. La Maison Francaise, 16 Washington Mews (598-2161), at 3. Free.

ST. LOUIS SYMPHONY ORCHESTRA, Leonard Slatkin conductor. Tchaikovsky's Symphony No. 6; Stravinsky's *Rite of Spring.* Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (434-1900), at 8. $8.

DAVID WECHSLER, flutist, with pianist James Lahti. Citicorp Atrium at 1. Free.

SPENCE ADAMS, singer with guitar and piano. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $3.

MUSIC LIVE—See 3/16.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 3/18 for other details.

BROOKLYN PHILHARMONIA—At 3. See 3/19.

CHURCH-TEMPLE CONCERTS: Con Brio Ensemble; works of Mozart, Berwald, Beethoven, Ruden. Church in the Gardens, 50 Ascan Ave., Forest Hills, at 4. Free... West End Chamber Players. Works of Haydn, Brahms, Shostakovich. Community, 40 E. 35th St., at 3. Free... John Schuder, organist. Congregation Emanu-El, Fifth Ave. and 65th St., at 2:30. Free... Toronto Consort. Medieval sacred and secular love songs. Corpus Christi, 121st St. east of Broadway, at 3. $6... Cori Ellison, mezzo-soprano; June Marano, pianist. First Presbyterian, 124 Henry St., Brooklyn Heights, at 5. See 3/19 for program. $3... Christopher Collins Lee, violinist; Thorhallur Birgisson, violinist; Ronald E. Carbone, violist; Frank Sumner Dodge, cellist; Yehudi Wyner, pianist. Works of Shostakovich, Street, Brahms. Fourth Universalist Society, CPW and 76th St., at 8. $6... Jeffrey Calder, tenor. Works by Handel, Finzi, Schumann, Poulenc. Good Shepherd, 236 E. 31st St., at 4. $2.50... Stony Brook Ensemble. Mozart program. Madison Ave. Presbyterian, at 73rd St., at 4. $4... Diane Chaplin, cellist, with pianist Margo Garrett. Works of Bach, Beethoven, Dunkler, et al. Madison Ave. Presbyterian, at 73rd St., at 8. Free... N.Y. Choral Society Chamber Singers. Works of Bach, DeCormier, Palestrina, Ravel, et al. Metropolitan-Duane United Methodist, Seventh Ave. and 13th St., at 3. $5... Music for chorus and organ by Langlais, Haydn, Kodaly; Todd Wilson, organist. Park Avenue Christian, 85th St., at 2:30. $3... Marvis Martin, soprano, with pianist Gary Ledet. Works of Handel, Schubert, Bachelet, Rorem, et al. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 3. $6... Choir and soloists, Jack H. Ossewaarde, conductor; Haydn's *The Creation.* St. Bartholomew's, Park Ave. and 51st St., at 4. $3... Harmonic Choir, David Hykes conductor. "Hearing Solar Winds." St. John the Divine, Amsterdam Ave. and 112th St., at 8. $6... Soprano Betsey Peters, mezzo-soprano Laurie Carley, with pianist Daniel Epstein. St. Luke's Lutheran, 308 W. 46th St., at 2. Donation. Works of Mendelssohn, Rossini, Strauss, et al.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 17—Mon., 3/15, at 8: Offenbach's *Les Contes d'Hoffmann,* Chailly conducting; with Bradley, Eda-Pierre, Troyanos, Howells, Domingo, Devlin, Senechal, Velis, Macurdy, Kraft. 3/16 at 8: Rossini's *Il Barbiere di Siviglia,* Davis conducting; with Battle, Workman, Gonzalez, Capecchi, Montarsolo, Di Franco. 3/17 at 8: Verdi's *I Vespri Siciliani,* Levine conducting; with Scotto, Ochman, Elvira, Raimondi, Jones. 3/18 at 8: Verdi's *La Traviata,* Rescigno conducting; with Malfitano, Cortez, Ellis. 3/19 at 8: *Il Barbiere di Siviglia;* same as 3/16. 3/20 at 2: *I Vespri Siciliani;* same as 3/17 (broadcast, WQXR). 3/20 at 8: *Les Contes d'Hoffmann;* same as 3/15, except Welting for Bradley.

New York City Opera
At the New York State Theater

THRU MAY 2—Tues., 3/16, at 8: Bellini's *I Puritani,* Alcantara conducting; with Putnam, Aler, Raferty, Diaz. 3/18 at 8: Verdi's *Rigoletto,* Lewis conducting; with Anderson, Gilmore, Fredricks, Calleo, Bassett. 3/19 at 8: Bizet's *Les Pecheurs de Perles,* Bergeson conducting; with Christos, Hadley, Titus, Brown. 3/20 at 2: Bizet's *Carmen,* Pallo conducting; with Gilmore, Haddon, Grice, Diaz. 3/20 at 8: *Rigoletto;* same as 3/18. 3/21 at 1: *I Puritani;* same as 3/16, except Cumberland for Diaz. 3/21 at 7: Floyd's *Susannah,* Bruce Ferden (debut) conducting; with Esham, Stewart, Hall, Ramey.

Other

PROLOGUE AND LES INCAS DE PEROU, from Rameau's *Les Indes Galantes.* By Concert Royal and N.Y. Baroque Dance Co. N.Y. Premiere of original-instrument version. Schimmel Center, Pace U., 1 Pace Plaza, across from City Hall (285-3715). 3/19, 20 at 8; 3/21 at 3. $6-$12.

LES BOREADES, by Rameau. Opera Rediviva, Richard Kapp conducting; with Welting, Morales, Arnold; Schola Cantorum members, Philarmonia Virtuosi. Town Hall, 3/21 at 3. $10-$20.

SEMELE, by Handel. Mannes Baroque Ensemble, Kenneth Cooper conducting. Mannes College, 157 E. 74th St. (737-0700). 3/21 at 3. Free.

RUDDIGORE, by Gilbert and Sullivan. N.Y. G. & S. Players. New production. Symphony Space, 3/19, 3/25, 3/26 at 8; 3/20, 27 at 3 and 8; 3/21 at 2; 3/28 at 2 and 7. $7-$12; seniors, children, $6-$10.

ANDREA CHENIER, by Giordano. Amato Opera, 319 Bowery at 2nd St. (228-8200). 3/20 at 7:30. 3/21 at 2:30. $7.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 3/21, Gilbert and Sullivan's *H.M.S. Pinafore.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

THE IMPRESARIO, By Mozart/**RITA,** by Donizetti/**GIANNI SCHICCHI,** by Puccini. Triple bill, by Scovasso Opera Co. United Methodist Church of Sheepshead Bay, 3087 Ocean Ave., Brooklyn (336-7931). 3/20 at 8; 3/21 at 3:30. $4.

AFTER DINNER OPERA CO.—"A Revolutionary Celebration," Early American opera excerpts. Federal Hall, 26 Wall St. 3/15, 16, 19, 29, 30 at 10:30 and 1:15. Free.

METROPOLITAN OPERA AUDITIONS—Ten finalists in concert. At the Met, 3/21 at 2. $3-$15.

Dance

Merce Cunningham Dance Company
At City Center

MARCH 16-28, $8-$25.—3/16 at 7:30, 3/17 at 8: *Trails* (world premiere), *Inlets, Roadrunners.* 3/18 at 8: Event # 1. 3/19 at 8, 3/20 at 2: *Fielding Sixes, 10's with Shoes, Tango, Locale.* 3/20 at 8, 3/21 at 2: *Fractions, Channels/Inserts, Gallopade.*

Other

NANETTE BEARDEN CONTEMPORARY DANCE THEATER—3/19: *Olympiad, He's So Shy, The Mourner's Bench.* 3/20: *Threshold, He's So Shy,* and *Bachianis.* 3/21: *The Mourner's Bench, My Old Piano, Stack Up, Every Now & Then, He's So Shy.* All at 7:30. Henry St. Playhouse, 466 Grand St. (598-0400). $3.50.

JAZZ TAP ENSEMBLE—Bessie Schönberg Theater, 219 W. 19th St. 924-0077. 3/18-20, 22, at 8; 3/21 at 3. $5.

MARYLAND DANCE THEATER, Emanu-El Midtown YM-YWHA, 344 E. 14th St. 674-7200. 3/20, 21 at 8. $6.

PROLOGUE AND LES INCAS—See "Opera."

MICHELLE BERNE DANCE COMPANY, "Dances by the Dancers"—*Bally-Bali, Parting, Reilly's Lines,* and *Nonsequitors for Walt.* Merce Cunningham Studio, 463 West St., 11th floor (431-5448). 3/16, 17 at 9. $4.

JUILLIARD DANCE ENSEMBLE—Two programs, featuring premieres; also works by Taylor, Sokolow, Tudor, others. One program 3/18, 3/20 at 8; another, 3/19 at 8, 3/21 at 3. Juilliard Theater, 155 W. 65th St. (874-7515). $4, $5.

KATHRYN POSIN DANCE COMPANY, Public Theater, 425 Lafayette St. 598-7150. 3/17-20 at 8, 3/21 at 3 and 8. $8.

RIVERSIDE DANCE FESTIVAL—3/17, 19 at 8, 3/20, 21 at 2, Tomov Yugoslav Folk Dance Ensemble... 3/18, 20, 21 at 8, Ara Fitzgerald/Wall Matthews. Riverside Church, the Drive at 120th St. (864-2929). $5.50.

TRISLER DANSCOMPANY—Three premieres, three revivals. 3/16-21. Tues.-Sun. at 8; Sat. and Sun. also at 2. The Space at City Center. $8.

GINA BUNTZ/DEBORAH GLADSTEIN—Works by each. Danspace, Parish Hall, St. Mark's Church, Second Ave. and 10th St. (674-8112). 3/19-21 at 8:30. $4.

DAVID GORDON/PICK UP CO.—Featuring Valda Setterfield. Gordon's Studio, 541 Broadway (279-4200). 3/17-21 at 8:30. $4.

NON-FICTION DANCES, with the Improvisational Dance Ensemble and guest artists. *Family Portraits* and *Waiting Room.* Performance Loft, 46 Warren St. (732-3149). 3/12-14, at 8. $5.

PAULINE KONER/EVELYN SHEPARD—See Concerts, 3/15, under "Daniel Lentz."

WENDY WOODSON AND PRESENT COMPANY, a performance of *Roomers,* a full-length dance/theatre work for eight performers. Cunningham Studio, 155 Bank St. 924-0077. 3/19, 20 at 8. $5.

OTHER EVENTS

Happenings

ENCORE—This is it, folks—the Golden Jubilee of Radio City Music Hall. The big show begins previews 3/19. You'll hear Gershwin, Berlin, Bacharach, and the Beatles. You'll see updated production numbers, like "Bolero," among the 17 acts, plus *The Glory of Easter* pageant, the Rockettes, and much more. Music Hall, Sixth Ave. and 50th St. (757-3100). 3/19-21 at 2:30 and 8. $14.75, $17.75.

SPECIAL INTERESTS ABOUND, and so do shows built around them. Like the Superstar Baseball Card Show, 3/20-21. Yearbooks, photos, autographs, pins, and all sorts of memorabilia, plus appearances by fan-favorites Monte Irvin and Peewee Reese. At the Armenian Cathedral, Second Ave. north of 34th St. Sat. 10-8 (Monte, 12-4); adults $3, $2 children under 10. Sun. 10-6 (Peewee, 12:30-4:30); $4... Vintage and fine-art photography are new categories at the New York Poster, Postcard and Photography Show, New York Sheraton, Seventh Ave. and 56th St. Dates are 3/20-21, 10-6, with a preview the 19th, 6-10, to benefit the International Center of Photography. Preview tickets, $25; general admission, $5 (seniors, $3.50). Mucha posters, Civil War photo sketchbooks, and postcards of all kinds will be on sale... 3,000 uniformed Cub Scouts, Boy Scouts, and Explorers from the five boroughs will be on hand for Scout Expo 82, a show and exposition at Madison Square Garden, 3/20, 10-7. Demonstrations include aviation, bee-keeping, computers, police and rescue work, model railroading, knife and ax skills, and much more. Also contests, stage shows, booths. At Madison Square Garden, Rotunda and Felt Forum; $2.

CENTRAL PARK TOUR—3/21: The Central Park Heritage National Recreational Trail, part II. Meet at 2, at the Delacorte Theater, 81st St., nearest Fifth Ave. Free.

WALK-ABOUT TOUR—Greenwich Village: Echoes of the Past. 3/21 at 10:45 and 1:45. Meet SE corner of Seventh Ave. and 13th St. $4. Canceled, if rain. (582-3460, weekdays 9-5; 914-834-5388, evenings, weekends.)

SALES TO NOTE, and to put one in a springy mood: The Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433), is having a "green sale," 3/16, 17; 9-4:30. Drop in and buy your gardening supplies, seeds, pots, how-to books—surely your garden can use a Chinese-fuzzy-gourd plant... Travel for this one, out to the Museums at Stony Brook, L.I., for a spring sale—teapots, dolls, lanterns are all reduced, and there is plenty of new stuff too. 3/17-21, 10-5... A "green elephant" auction 3/20 at 12:30 benefits Covenant House and its under-21 programs, as well as the kidney-dialysis unit at Sloan Kettering. Admission is $6, at Church of Our Saviour, Park Ave. and 38th St., and it includes lunch.

NOTES ON WORDS, on a variety of subjects: "Food in Early New York," a talk by Amy Hatrak, is free, at Fraunces Tavern Museum, 54 Pearl St.; 3/18 at 12:30. The demonstration includes a sampling of breads, savouries, the unmolding of a Madeira wine jelly, and the assembling of a tipsy squire... Liberty Music and Video's free workshop for women who want to know more about equipment and how to use it will be offered 3/18, at 10, noon, 2, 4, and 6. Refreshments served, and men can go too if they are there to learn. Liberty is at 450 Madison Ave., 49th-50th Sts. Reservations recommended (753-0180)... March is Women's History Month, with seminars, performances, etc., all over town. Samples this week: 3/15 at noon: "Contemporary Literature by Women of Color," a discussion at Brooklyn College. 3/17 at 9:30 a.m.: "Domestic Violence: The Family in Turmoil," first of a four-part seminar, at Bronx Community College. There's much more—call 566-3830 for details.

Sports

HOCKEY—Rangers, Madison Square Garden (564-4400), $8, $11. 3/17 at 7:35, vs. Philadelphia. 3/21 at 7:35, vs. St. Louis... **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100), $12-$18. 3/20 at 8:05, vs. St. Louis.

BASKETBALL—Knicks, at Madison Square Garden (564-4400). $6-$14. 3/16 at 7:35, vs. San Antonio. 3/20 at 8:05, vs. Atlanta.

COLLEGE BASKETBALL—National Invitational Tournament. Madison Square Garden (564-4400). Semi-final double-header, 3/22 at 6:30. $6-$12.50.

SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). $6-$16. 3/19 at 8:05, vs. Cleveland.

BOXING—Golden Gloves bouts. Madison Square Garden (564-4400). 3/19 at 7:30: championship finals. $6.50-$8.50.

SQUASH—Big Apple Open Tournament, men's and women's competitions. 3/19 at 6: round of 32, at Uptown Racquet Club, 151 E. 86th St.; Doral Inn Squash Club, Lexington Ave. and 49th St.; and Fifth Avenue Racquet Club, on 37th St. 3/20: morning, at all three locations; afternoon, quarter-finals at Uptown. 3/21: morning, semi-finals at Uptown; afternoon, finals at Uptown. Free (860-8630). Buffet lunch Sun. noon-3:30; $6 ($4, if reserved).

POLICE-FIREMAN HOCKEY GAME—Madison Square Garden (564-4400). 3/21 at noon. $4.

RACING—The thoroughbreds are at Aqueduct. Daily except Tues. Post time, 1 p.m. $2.

Children

For information on continuing children's shows, see last week's issue.

NIGHTINGALE—New opera by Charles Strouse, with sets by Oliver Smith; Wayne Green, musical director. First All Children's Theatre Co., guest artist John Schuck. Previews thru 4/11: Fri. at 7, Sat. at 3 and 7, Sun. at 2 and 5. 37 W. 65th St. (873-6400). $6.

MAINLY MOZART—New production by Roselyn Winokur. "The Birthday Party," a comedy for mime, piano, woodwinds. "Wolfgang Amadeus Mozart," a child's introduction to Mozart, music from *The Magic Flute;* with Joseph Zwerling, Story Concert Players, and life-size puppets. Wave Hill, 252nd St. and Independence Ave., Bronx (549-2055), 3/20 at 1:30. $2; adults $4.

LITTLE RED RIDING HOOD—Opera in one act, by Seymour Barab. Downtown Opera Players, Mimi Stern-Wolfe conductor. Third Street Music School Settlement, 235 E. 11th St. (777-3240). 3/21 at 3. $1; adults $2.50.

PUPPET FUNSHOP, with Rainbow Puppet Works. N.Y. Public Library, 328 E. 67th St. (734-1717). 3/19 at 3:30. Free; reservations necessary.

HANS CHRISTIAN ANDERSEN—New musical, by Producers Foundation. 3/20 at 1: Whitman Theater, Brooklyn College, Flatbush and Nostrand Aves. 3/21 at 1: College of Staten Island, Sunnyside Campus. Each $3.50 (462-3525).

THE SNOW QUEEN, with the Grumbling Gryphons. Inroads, 150 Mercer St. (226-6622). 3/15, 3/22 at 10, 11:30, 1:15; 3/20, 21 at 2 and 4. $3; adults $4.

PUPPET AND MAGIC THEATRE, with Arnold Kolodner. 78th St. Theatre Lab, 236 W. 78th St. (595-0850). Sun. at 2. $4.

UKRAINIAN PYSANKA, those beautifully "dyed" Easter eggs popular in Eastern Europe, will be shown at the Ukrainian Museum, 203 Second Ave. for the next several weeks. Workshops, free for ages 6-12, will be given 3/20, 3/27 10-12 and 1-3. 4/10, a demonstration between 1 and 5.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). 3/20 at 1:30: "Folktales From Around the World," by the Big Apple Puppet Theatre. $2... At 2:40, Please Touch demonstration; $1.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 3/20 at 11 a.m.: "Mini-Carnival," with Daniel Barrajanos. Free.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: Sat. and Sun. at 3: Storytime.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Wed.-Fri. and Sun. 11-5 Sat. $1, adults $2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects... Story Theater, tales and games for ages 4-8. Wed. at 2, Thurs. at 3:30... New exhibit: To Catch an Image, thru 5/31. Early viewing devices, old cameras, film sculptures, photographic sculptures and flip-books, films... Sun.: Special films. Sat. workshops in Comic Book Art, at 2:30. 3/20: Techniques From the Renaissance to Pop Art.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS	
B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $10 and under*
(M)	Moderate—Mostly $10-$25
(E)	Expensive—Mostly $25 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for a meal per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. D Mon.-Sat. 6-12:30. S Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4 **(M-E)** AE, DC, MC, V.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Br Sun. noon-3:30. Complete D Sun.-Thurs. Ent. **(M-E)** AE, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed duckling with chinese angelica in brown sauce. Res. sug. Open Sun.-Thurs. 11:30-10:30, Fri.-Sat. to 11. **(I)** No Credit Cards.

KABUKI—115 Broadway, in Lexington Ave. downtown subway at Wall St. station, 962-4645/962-4677. Casual. Japanese. Tatami rooms. L Mon.-Fri. noon-3. D Mon.-Fri. 5-9. Closed Sat.-Sun. **(M-E)** AE, CB, DC, MC, V.

LA BANCHINA—200 Grand St., 431-5372. Casual. Italian. Spcls: veal chop Valdostana, striped bass alla livournaise, linguine alla Banchina. Res. sug. D Tues.-Thurs. 4-midnight, Fri.-Sat. to 1, Sun. 1-11. Private parties. Closed Mon. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: médaillons of pork with apples in brandy sauce, roast duck in green pepper-corn sauce, fresh fettuccine with garlic, broccoli & mushrooms. Res. sug. L Mon.-Fri. 11:30-4:30. D Sun.-Tues. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5:30-11, Sat. 5:30-midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

VISTA INTERNATIONAL—3 World Trade Center, 938-9100. **American Harvest:** Formal. American. Spcls: cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M) Greenhouse Restaurant & Wine Bar:** Casual. Regional American. Res. nec. Open daily B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. 6-10:30. **(M) Tall Ships Bar:** Casual. American. Spcls: pot pies & sandwiches. Open Mon.-Fri. 11:30-8:30. Cocktails Sat. 5-1 a.m., Sun. 1 p.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E). Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Ent. 11 p.m.-4 a.m. **(M)** AE.

Greenwich Village

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: veal chop, fresh fish, pasta, garden-fresh vegetables. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-11:30. Br Sun. noon-3:30. Pianist nightly. **(M)** AE, MC, V.

EL CHARRO—4 Charles St., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I-M)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(M)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L daily noon-3. D daily 4-9. S 9-midnight. Ent. Thurs.-Sun. **(M)** AE, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. nightly. Private parties. **(M)** AE, CB, DC, MC, V.

KING LEE PALACE—33 Greenwich Ave., 989-9060. Casual. Hunan-Mandarin. Spcls: ocean flavor prawns, veal hunan style, sesame chicken. Res. nec. L daily noon-3:30. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 2 a.m. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: baked tilefish, veal alla Borgia, chicken Valdostana. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: shrimp with dill, rack of lamb Provençal. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri.-Sat. to 1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. D Mon.-Fri. 5-11, Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Fri. 5-8, Sat. to 10:30. Free parking. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

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RESTAURANT DIRECTORY

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(M)** AE, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. **(M)** AE, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L 11:45-3. D 5:15-9. S 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, paella, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish-English. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V.

RISTORANTE DOMENICO—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccante, red snapper marichiaro, lobster fra diavolo. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, Park Ave. at Grand Central, 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—** 246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., 989-9225. Dress opt. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, lobster, seafood salad. Res. sug. Open daily noon-midnight. **(M)** AE, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Casual. Continental-Nouvelle. Spcls: Ballroom pillow of chicken, marinated saddle of lamb poivrade, baked brook trout and salmon ricard, sorbet. Res. sug. D daily 6-11. S daily 11-2. Ent. **(M-E)** AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostane, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: marinated fresh mussels, milk-fed veal, boneless roast duckling. Res. sug. D Mon.-Sat. 5:30-midnight. Pianist Jorge Rios nightly. Private parties. Closed Sun. **(M)** AE, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-3. Late menu from 10:30 p.m. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: calves liver dill, lacquered roast duckling, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3:30-11, Sat. 4-11:30, Sun. 4-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Closed Sun. **(E)** AE, CB, DC, MC, V.

DOSANKO—423 Madison Ave., bet. 48th & 49th Sts., 688-8575. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)** No Credit Cards

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIN-RAY OF JAPAN—148 E. 50th St., 759-7454. Casual. Japanese. Spcls: sushi, tempura, teriyaki. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10:30. Complete L & D. Private parties. Closed Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(E)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. S to midnight (exc Sat.). Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEVIN'S—952 First Ave., bet. 52nd & 53rd Sts., 755-0939. Casual. Irish-American. Spcls: Irish lamb stew, corned beef with cabbage, scallops with garlic sauce. Res. sug. L Mon.-Sat. noon-4. D daily 5-12:30. Br Sun. noon-4. **(I-M)** AE, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3:30. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Dress opt. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5 (cover dinner). Complete L. **(E)** AE, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, DC, MC, V.

LE CYGNE—53 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M-E)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRONTO RISTORANTE—801 Second Ave., at 43rd St., 687-4940. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Fri. 11:30-4:30. D Mon.-Fri. 5-11:30. Closed Sat.-Sun. **(M)** AE, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

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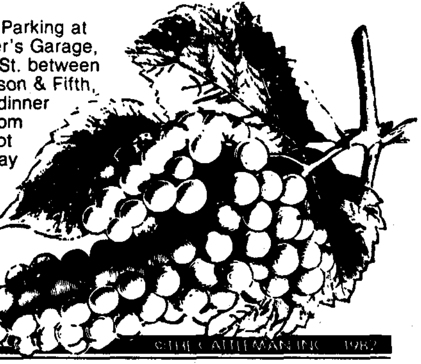

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WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 *p.m.* Cocktails *noon*-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

ARAGAWA—36 W. 56th St., 541-5137 Jacket required. Continental-American. Spcls: steak, veal chops, charcoal broiled chicken. Res. nec. L Mon.-Sat. 11-3. D Mon.-Sat. 5-11. Closed Sun. **(E)** AE, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-1 a.m., Fri.-Sat. to 2, Sun. 2 p.m.-1:30 a.m. **(I-M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling *platter, lamb or beef Pasanda. Res. sug.* L *daily noon*-3. D daily 5:30-11. Complete L & D. Free D parking. **(M)** AE, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open Mon.-Fri. noon-2 a.m., Sat.-Sun. from 5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-*1000. Casual.* Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CHEZ CARDINALE—347 W. 46th St., 245-9732, 247-4284. Casual. French-Italian. Spcls: beef bordelaise, fettuccine Alfredo. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-9, Fri. to 10:30, Sat. 4-10:30. Closed Sun. **(M)** AE, DC, MC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30, Sun. 4-11. Pre-theater D 5-9. **(M).** AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535. Dress opt. Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-Fri. noon-3. D daily 3-11. **(I-M)** AE, DC, MC, V.

FALSTAFF—870 Seventh Ave., at 56th St., in the NY Sheraton Hotel, *247-8000. Pub-style. Spcl: 20-oz* steak. L Mon.-Fri. noon-2:30. D daily 5:30-11. Complete D. Pianist Mon.-Fri. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. nec. Open noon-midnight daily. **(M-E)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. *Complete* L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1 hr later. **(I-M)** AE, DC, MC, V.

IL GATTOPARDO—45 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, *Sat.-Sun. noon-*11:45. **(I)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—144 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. noon-2 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: stone crab, veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-*Fri.* noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11. After-theater dining. Private parties. Closed Sun.& holidays. **(M)** AE, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: steak au poivre flambé. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. *Jacket required. French. Spcls: onion soup, rock cor*nish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. *D daily* 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free 3-hr. parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International *cuisine. Res. sug.* B *Mon.-Fri. from* 7:30 *a.m.,* Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M). Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **Kismet Lounge:** Cocktails daily 5-1 a.m. Ent. 6-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 **W. 56th St.,** 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

PROMENADE CAFE—Rockefeller Ctr., 757-5731. Casual. American-Continental. Spcls: roast prime ribs, chops, salads. L Mon.-Fri. 11:15-3. D daily 4:30-10:15. Br Sat.-Sun. 11:15-3. Private party room for 200. **(M)** AE, CB, DC, MC, V.

RAGA—57 **W. 48th St.,** 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 **Rockefeller Plaza,** 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5:30. Complete D. Pianist Eddie Heywood Mon.-Sat. 7-11. **(E)** AE, CB, DC, MC, V.

ROMEO SALTA—30 **W. 56th St.,** 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. **(M-E)** AE, CB, DC, MC, V.

THE SLATE STEAK HOUSE—852 Tenth Ave., at 56th St., 581-6340. Casual. Steak & prime ribs in upstairs room. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued baby back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

DA CESARE—151 E. 60th St., 838-7995. Jacket required. Italian. Spcls: pappardelle alla messalina, carrie di vitello alla Cesare, pollo alla lucullo. Res. sug. Open Mon.-Thurs. noon-10:30, Fri.-Sat. to 11:30. Guitarist Tues.-Sat. Private parties. Closed Sun. **(M)** AE, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

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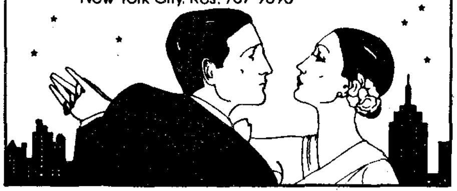

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DOWNTOWN

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, cappelli d'angelo all'ortlane. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 5-midnight, Fri. to 1, Sat. 6-1, Sun. 6-midnight. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **Seafood Room:** Formal. Oriental Seafood. D daily 5:30-1:30. Res. sug. **Sushi & Sashimi Bar:** Open daily from 6 p.m. **Aquarium Lounge:** Ent. Tues.-Sat. **(M-E)** AE, DC.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: seafood Savannah, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: goujonette of sole, breast of chicken Virginia, steamed shrimp, feuillete of scallops. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M)** ***Adagio* Buffet:** *Open performance nights* 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

BROADWAY BAY—2178 Broadway., at 77th St., 362-5234. Casual. Seafood. Spcls: lobster, pasta. Open Mon.-Sat. 11:30-1 a.m., Sun. 3-midnight. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, *roast beef, fresh seafood.* D *only* Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. *Dress opt.* Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

TAVERN ON THE GREEN—67th St & C.P.W., 873-3200. Casual. Continental. Spcl: veal piccata. Res. sug. L daily noon-3:45. D daily 5:30-midnight. Br Sat. 11-3:45, Sun. from 10 **(M-E)** AE, CB, DC, MC, V.

TICKER'S STEAK HOUSE WEST—320 Columbus Ave., at 75th St., 799-4073. Casual. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Thurs. 4-after midnight. S Fri.-Sat. 4-4. Mon.-Thurs. spcl. D menu. Jazz Fri. & Sat. **(I-M)** AE, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. **(M)** MC, V.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Tues.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. Closed Mon. **(I-M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

AMBER LANTERN—Flushing, 150-24 Northern Blvd., 445-9500. Dress opt. Continental-American. Spcls: veal zangara, fresh fish daily. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 2 a.m. Br Sun. 11-3. Ent. & dancing. Private parties 10-200. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

EL INCA—Jackson Heights, 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valencianna, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m. -3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. **(M)** AE, CB, DC, MC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

SUSHI KAZU—Flushing, 41-32 Main St., 939-4004. Japanese. Tatami room. Sushi bar. Spcl: shabu shabu. D Mon.-Tues., Thurs.-Fri. 5-11, Sat. noon-11, Sun. noon-10. Complete D. Free parking. Closed Wed. **(I-M)** AE, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon to 10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 3/19, 20, Dakota Staton No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 10. 3/16-21, Ernestine Anderson & Trio. 3/23-28, George Coleman Quartet. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 3/15, The Flamin' Groovies. 3/18, Laura Branigan. 3/19, 20, The Moonglows; Arlene Smith & The Chantels; Shep's Limelites; Fourteen Karat Soul. 3/23, Teruo Nakamura and the Rising Sun Band; Roland Vasquez. No credit cards.

CHILIE'S—142 W. 44th St., 840-1766. Chili parlor with entertainment by blues singers. 3/17, George & Craig. 3/19, The Cristys; Michael Noun. 3/20, Sherry River, The Sal Ritz Band. 3/22, Tom Genel. 3/24, Jeff Izzo; The Cookers. AE, CB, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun., singer pianist Arthur Siegel. Thru 3/20, legendary "street singer" Arthur Tracy, Mon.-Sat. at 9 & 11. 3/24, Alberta Hunter returns. MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 3/18, Old-Time Jam Session. 3/20, Andy Statman & Friends. 3/21, Ian Buchanan and The Beat of Heartstrings. 3/25, The Wooden Nickel String Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 3/21, Bob Wilber and the Bechet Legacy. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 3/16-21, Esther Phillips Quartet, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 3/17, Touchstone. 3/18, Taj Mahal. 3/19, David Blue; Shawn Colvin. 3/21, Keystone. 3/24, The Jessica Ruff Band. 3/25, Joe and Antoinette McKenna. Shows at 9:30 & 11. No credit cards.

THE GREAT GILDERSLEEVES—331 Bowery, 533-3940. Open seven days a week 9-4. 3/16, The Steadies, Broadway Station. 3/17, Rat Race Choir. 3/18, L.A. Trash. 3/19, 20, Moonbeam. 3/21, The Staff. 3/22, The Internationals. 3/23, Socket. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 3/15, 22, Bob Cunningham and Bross Townsend. 3/16-18, Amina Claudine Myers. 3/19, 20, Lorna Warden & Survival. 3/21, Hilton Ruiz with Alex Blake. 3/23-27, Abbey Lincoln. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 7-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** Thru 3/22, jazz singer Dardanelle, nightly at 6:30, except 3/15. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Marty Napoleon Trio, play for dancing, alternating with pianist Chuck Folds. Sun. 4-midnight, Roger Paige Trio & Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 3/19, 20, Brenda Bufalino's 'Jazz and Tap Junction' with the Ed Summerlin Quartet. 3/21, The 'Lindy Hoppers' with Sandra Gipson & Mama Lou Parks. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 3/16-20, pianist Hank Jones with George Mraz on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 3/15, The James Newton Flute Quartet. 3/16-20, Chet Baker Quintet. 3/21, Cecil Taylor Expanded Unit. 3/22, 23, Joanne Brackeen Trio. AE, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 3/27, Mel Tormé returns, Mon.-Thurs. at 9 & 11; Fri. & Sat. at 10 & midnight. AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 3/20, singer Rosanna Vitro and guitarist Scott Hardy. AE, DC, MC, V.

THE OTHER END—149 Bleecker St. 673-7030. 3/16, Tony Bird. 3/17, Little Liars; Li'l Red. 3/18, Encyclopedia of Soul. 3/19, 20, Jonathan Richmond. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11:30. 3/15, Ed Palermo Big Band. 3/16, Ross Traut. 3/17, Kyle Hicks. 3/18, Roland Vazquez. 3/19, 20, Noel Pointer. 3/21, Ben Sidran. 3/23, 24, Starfleet. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st St., 691-3535. 3/16, No Laughing. 3/17, Moberlys. 3/18, André Morgan Band. 3/19, Denise Rogers. 3/20, Commotion. 3/21, Tom Steele. 2/23, Oasis-Reggae. AE, MC, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 3/16, Marilyn Crispell. 3/19, Electronic Art Ensemble. 3/20, Burton Greene.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 3/15, 21, Ken Werner. 3/16-20, Hannibal Marvin Peterson Sextet. 3/22, Annette Sanders. 3/23-27, Buck Hill with Kenny Barron, Buster Williams, Billy Hart. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 3/16-4/3, James Randolph, Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 3/16, 23, The Uptown Horns. 3/17 - 20, Otis Rush. No credit cards

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 3/19, James Jabbo Ware and the Me We & Them Orchestra. 3/26, "New Dimensions in Music" with Kalaparush, Ahmed Abdullah, Sirone and Rashid Sinan. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 3/15, 22, Mel Lewis Big Band. 3/16-21, Zoot Sims Quartet. 3/23-28, Dannie Richmond Quintet. No credit cards.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 3/15, Danny Joe Brown and Billy Hancock. 3/16, Jonathan Edwards. 3/17, Ray Wylie Hubbard. 3/18, Peaches and Herb; Blackwater. 3/19, 20, Cabin Fever; John Hicks Revolution. 3/21, Kinky Friedman. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

SUNDOWN—227 E. 56th St., 755-1725. Country & Western music plus dancing nightly, from 8-4 a.m., shows at 10. 3/15, The Jim Lauderdale Band. 3/16, Cadillac Ranch with Box Car Willie. 3/17, Dixie Doughboys. 3/18, The Pearl Studs. 3/19, 20, Kate Toomey. 3/21, Blackwater. No credit cards.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

DANGERFIELD'S—1118 First Ave., 593-1650. 3/15, 16, singer Barbara Jean English. 3/17-20, comedian Denis Blair. 3/22-25, impressionist Randy Credico. Mon.-Sat. at 9:30 and midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Professional magicians appear Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, Cozart and Roberts, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., Pamela Smith. Thurs., Guy Davis. Fri. & Sat. mentalist Marvin Bakalar. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

ELECTRIC CIRCUS—100 Fifth Ave., 989-7457. A three-level complex, featuring disco, light show, local bands, live acts, *everything!*. AE.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Pianist-singer Debra Eastman plays, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Tues., Thurs., Sat. & Sun. from 2:30; Fri. from 6:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephan Donet Trio. Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. Every Wed. from 9-2 a.m., dancing to Stan Rubin's Swing Era Big Band. AE, DC, MC, V.

Floor Shows

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 3/17, 18, Vanessa Campbell. 3/19, 20, Freida Ann Williams; Michael Owen. AE, MC, V.

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NIGHTLIFE

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "Carnivale Musicale" nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th St., 753-3884. Continental restaurant with exotic decor. 3/16-21, Juliette Koka sings Piaf. 3/23-28, singer Sheilah MacRae, twice nightly 9 & 11:30, except Mon. Upstairs: **El Sultan,** with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

DARVISH—23 W. 8th St., 475-1600. Middle Eastern restaurant with two floor shows featuring singers and bellydancers, plus dancing, every night but Mon. Shows at 10:30 & 1:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 3/15, Julie Oliveri. 3/16, Carmel Rosa. 3/17, *Dick Atchison.* 3/15-17, 22-24, Clare Bathe. 3/18-20, Christine Jorgensen; Ronn Lucas. 3/22, 23, Sharon McNight. AE, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Restaurant/cabaret. 3/15, Gail McDermont. 3/16, 17, Widespread Jazz Orchestra. 3/21, 22, *'Avant-Garde Follies' featuring Michael Canick,* Wendy Chambers, Louis Grenier, Tom Murrin. AE, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 3/15, Jim Litt. 3/16, Colleen Whelihan. 3/17, *Menage.* 3/18, *Steve Fireman.* Fri. & Sat. *Panache.* Shows at 8:30 & 11:30. AE, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Wed. & Sun. at 9, Thurs.-Sat. at 9 & midnight, *"Forbidden Broadway",* a musical comedy satire. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Goodtime Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Bobby Rosengarden and his Orchestra, thru 3/21, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Aris San with Takis Theogilatos, Julie George, Christos Lambropoulos, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** Thru March, "Martel Madness," Wed.-Thurs. at 9 & 11:30, Fri.-Sat. at 9:30 & 12:30, Sun. at 7:30 & 10:30. Dancing to the Lynx Trio. AE, CB, DC, MC, V.

WEST BANK CABARET—407 W. 42nd St., 695-6909. 3/17, "An Irish Celebration." 3/18, Christine Lavin & Julie Gold; Von Ray. 3/19, Christine Ranck; Jamie Rocco. 3/20, "Hollywood Hotel" revue with Lee Meredith; Renee Warren. AE, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross, his piano, his songs, every Wed.-Sat. 9 to 1 a.m., Sun. from 5:30. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 3/31, Sylvia Syms, Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Kismet Lounge:** singer Peter Dean and pianist Buddy Weed. from 6 to midnight, Sun.-Thurs. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Bob Gerardi. **Sybils:** Pianist/singer Confrey Phillips, Mon.-Sat., at 9 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Bob Gerardi plays Wed. & Thurs. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave. at 59th St., 759-3000. **Edwardian Room:** Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Eddie Heywood entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, thru 4/3, Denise Clemente, Mon.-Sat. at 9:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. **King Cole Room:** Thru 4/3, *"Can't Help Singing... a salute to... Jerome Kern"* featuring Terry Burrell, Cris Groenendaal, Ira Hawkins, and Judy Kaye, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 3/27, Dee Dee Kelly and The New York Express, Mon.-Thurs., 9-1 a.m., Fri. & Sat., from 10-2 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Hideaway:** Pianist/singer Jack Moore Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

WESTBURY—Madison Ave. & 69th St., 535-2000. **Polo Bar:** *Restaurant with entertainment featuring* singer/pianist Michael Roberts Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon. Bob Solone Tues. David Brunetti Wed. AE, DC, MC, V.

BUTTON'S—123 E. 18th St., 260-0110. American-Continental restaurant. Sally Simms at the keyboard Thurs.-Sat. from 8 p.m. AE, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

MITCHELL PLACE—at the Beekman Tower Hotel, E. 49th St., at First Ave., 355-7300. Musical entertainment, Tues.-Sat. from 5:30-2 a.m. AE, CB, DC.

NIRVANA—30 Central Park So., 752-0270. Indian *restaurant with sitarist Dr. Shyam Yodh playing* nightly from 6:30-10:30. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE—318 W. 45th St., 581-8447. Pianist Paul Roth, 10:15 until closing. AE, DC, MC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. *Mon.-Tues. from 10, pianist-singer Charles Cochran.* Wed.-Sun., 10:30-2 a.m., Jimmy Lyon plays. Sun. from 9, The Ruby Braff Trio. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Continental restaurant with pianist Bryce Campbell entertaining Mon.-Fri. 8-midnight. Jazz singer/pianist Anne Hampton Callaway, Sat. 11-3, Sun. 9-1. AE, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, and pianist Frank Owens returns, Tues.-Sat., 11:15 to closing. AE, DC.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Thurs.-Sat., 8:30 until late, late, late, song stylist Louis Hancock at the piano, with Bobby Arkin on bass. AE, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl., 473-9762. Tues. & Thurs.-Sun., pianist Lance Hayward; Jim Roberts plays Wed. AE, MC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Murray Grand, Tues.-Sat., 8:30-1 a.m. Robert Neubert Sun.-Mon., 8:30-1 a.m., Wed.-Sat. 5:30-8. AE, MC, V.

RADIO HIGHLIGHTS

Wed., Mar. 17

2:06/WQXR-AM/FM—Dvorak: Cello Cto in b. **Harty:** An Irish Sym.

3:00/WNCN—Tcherepnin: Piano Qnt, Op. 44 (Tcherepnin, Paris Instrumental Group).

WNYC—Kokkonen: The Last Temptation.

4:00/WNCN—Respighi: Ancient Airs & Dances: Suite #1 (Ozawa).

6:00/WNCN—Ravel: Piano Trio in a (Trio di Bolzano).

6:30/WNYC—Boccherini: Cello Cto #2 in D (Rostropovich, Sacher).

7:00/WNCN—Lipatti: Concertino in Classical Style, Op. 3 (Blumenthal/Cillario).

8:00/WNYC—Music for St. Patrick's Day. **Duff:** Irish Suite for Strings (Horvat). **Berlioz:** Irlande (Cantelo, Watts, Tear, Salter, Tunnard).

8:06/WQXR-AM/FM—Haydn: Sym #89 in F.

9:00/WNCN—Debussy: Pour le piano suite; Preludes, Book 2: Feux d'artifice (Moravec).

10:00/WNCN—Bruckner: Sym #9 in d (Haitink).

11:00/WNCN—Beethoven: Piano Sonata #24 in F-Sharp, Op. 78 (Schnabel).

Thu., Mar. 18

2:06/WQXR-AM/FM—Strauss: Ein Heldenleben. **Tchaikovksy:** Souvenir de Florence.

3:00/WNCN—Rachmaninov: Moment Musical in C, Op. 16, #6 (Berman).

WNYC—Music by Luciano Berio.

4:00/WNCN—Various: Renaissance Music: French (Cohen).

6:00/WNCN—Bach: Violin & Harpsichord Sonata #6 in G (Grumiaux, Jaccottet).

6:30/WNYC—J.S. Bach: Triple Cto in a (Standage, Preston, Pinnock).

7:00/WNCN—Rimsky-Korsakov: Flight of the Bumblebee (Previn).

8:00/WNCN—Various: Renaissance Music: English (Burgess).

WNYC—Janacek: String Qt #2 (Robison, Arner, Buswell, Kavafian).

8:06/WQXR-AM/FM—Haydn: Sym #92 in G "Oxford." **Scriabin:** Poem of Ecstasy.

10:00/WNCN—Haydn: Minuet (Ybarra).

11:00/WNYC—Ravel: Ma Mere L'oye, Piano 4-Hands (A. & A. Kontarsky).

Fri., Mar. 19

2:06/WQXR-AM/FM—Haydn: Winter from The Seasons. **Sibelius:** Sym #5 in E-Flat, Op. 82.

3:00/WNCN—Debussy: La Mer (Reiner).

WNYC—Rzewski: The People United Will Never Be Defeated.

4:00/WNCN—Punto: Horn Cto #6 in E-Flat (Tuckwell/Marriner).

5:00/WNCN—Beethoven: Piano Sonata #27 in e, Op. 90 (Schnabel).

6:00/WNCN—Moscheles: Concertante for Flute & Oboe in F (Nicolet, Holliger/Inbal).

7:00/WNCN—Reger: Fugue, Op. 127 (Asma).

7:30/WNYC—Floyd: Susannah (Morris/Keene).

8:00/WNCN—Bach: Small Sacred Ctos (Ehmann).

8:06/WQXR-AM/FM—Haydn: Cello Cto in C.

9:00/WNCN—Ascencio: Tango de la Casada Infiel (Russell). Recorded at Merkin Hall, Goodman House.

9:06/WQXR-AM/FM—Bloch: Violin & Orch Cto; **Rimsky-Korsakov:** Scheherazade Symphonic Suite, Op. 35 (Muti).

11:00/WNCN—Giuliani: Qt for Mandolin, Violin, Viola & Lute in A (Kunschak, Bauer-Slais, Pichler, Baierle, Hladky).

Sat., Mar. 20

10:00 a.m./WNCN—Boccherini: Sym in A, Op. 12 (Leppard).

WNYC—Dinu Lipatti, pianist.

10:06 a.m./WQXR-AM/FM—Wranitzky: Sym in C "Joy of the Hungarian Nation."

11:00 a.m./WNCN—D'Indy: La Foret Enchantee, Op. 8 (Dervaux).

12:00/WNCN—Satie: Parade (Abravanel).

WNYC—Tchaikovsky: String Qt #1 in D, Op. 11 (Amadeus).

1:00/WNCN—Falla: El Amor Brujo (Horne/Bernstein).

WNYC—Strauss: Also Sprach Zarathustra (Harrell/Thomas).

2:00/WQXR-AM/FM—Verdi: I Vespri Siciliani. Live from the Metropolitan Opera.

3:00/WNYC—Chatham: Electric Guitar Solo.

4:00/WNCN—Janacek: Violin & Piano Sonata (Druian, Simms).

6:30/WQXR-AM/FM—Popp: Fantaisie Brillante on Themes from Gounod's Faust.

7:00/WNCN—Brahms: Intermezzo in a, Op. 118, #1 (Richter).

8:00/WNCN—Walton: Sym #1 (Previn).

9:00/WNCN—Bartok: Sonatina (Benoit).

WNYC—Harlem Blues & Jazz Ensemble.

9:06/WQXR-AM/FM—Haydn: Cello Cto in D; **Dvorak:** Sym #9 "From the New World" (Maazel).

11:00/WNCN—Mozart: Sonata for Piano 4-Hands in B-Flat (Haebler, Hoffmann).

11:30/WNYC—Takemitsu: Ring (Wakasugi).

Sun., Mar. 21

9:06 a.m./WQXR-AM/FM—Vivaldi: Te Deum in D from Vittorio Negri.

10:00 a.m./WNCN—Ovalle: Tres Pontos de Santo (Almeida, Ruderman).

WNYC—Bach: Brandenburg Cto #5 (Busch/Serkin).

10:06 a.m./WQXR-AM/FM—Haydn: Qt in d, Op. 76 "Quinten."

11:00 a.m./WNCN—Prokofiev: Sonata #7 in B, Op. 82 (Pletnev).

1:00/WNCN—Turina: Danzas Fanasticas, Op. 22: Exaltacion; Ensueno; Orgia (Navarro).

1:06/WQXR-AM/FM—Music from the English Stage. Works by **Purcell, Lawes, King Henry VIII, Robert Johnson** & others.

3:00/WNCN—Beethoven: Piano Sonata #16 in G, Op. 31, #1 (Schnabel).

3:06/WQXR-AM/FM—Bartok: Orch Cto (Mehta).

4:00/WNCN—Various: Renaissance Music: English (Vienna Concentus Musicus).

WNYC—Billy Taylor Trio.

5:00/WNCN—Ravel: Miroirs: Une Barque sur l'ocean (Boulez).

6:00/WNCN—Bach: Brandenburg Cto #2 in F (Leonhardt Consort).

WNYC—Debussy: Violin & Piano Sonata (Wild, Kavafian, Wadsworth).

7:00/WNCN—Donizetti: Don Pasquale (Sills, Kraus, Titus, Gramm/Caldwell).

7:06/WQXR-AM/FM—Chopin: Nocturne #13 in c, Op. 48.

8:00/WNYC—Beethoven: Sonata in G, Op. 30, #3 (Treger, Watts).

11:30/WNYC—Schreker: Chamber Sym in A (Swarowsky).

Mon., Mar. 22

2:06/WQXR-AM/FM—Beethoven: Piano Cto #4 in G.

3:00/WNCN—Cherubini: Qt #5 in F (Melos Qt of Stuttgart).

WNYC—Messiaen: Visions de l'Amen.

5:00/WNCN—Debussy: Nocturnes: Fetes (Munch).

5:06/WQXR-AM/FM—Francaix: Concertino for Piano & Orch.

6:00/WNCN—Dohnanyi: Variations on a Nursery Song, Op. 25 (Entremont/Kamu).

6:30/WNYC—Mozart: Piano Cto in C (Demus, Collegium Aureum).

7:30/WNYC—Mussorgsky: Pictures at an Exhibition (Yablonskaya).

8:00/WNCN—R. Strauss: Death & Transfiguration, Op. 24 (Rodzinski).

8:06/WQXR-AM/FM—Vivaldi: Concerto Grosso in D.

9:00/WNCN—Chopin: Nocturne in E-Flat, Op. 9, #2; Fantasie in f, Op. 55, #1 (Cherkassky). Recorded at the 92nd St. YM-YWHA.

WNYC—Bernstein/Beethoven: Creatures of Prometheus & Sym #8 (Bernstein). Simulcast with WNET/13.

9:06/WQXR-AM/FM—Mozart: Aria, Ch'io mi scordi di te (Ozawa).

10:00/WNYC—Martin: Mass for 2 Mixed Choruses (Kreutz).

11:00/WNYC—Webern: String Qt (La Salle).

Tue., Mar. 23

2:06/WQXR-AM/FM—Gliere: Sym #3 in b "Ilya Mourometz." **Paganini:** Violin Cto #2 in b, Op. 7.

3:00/WNCN—J. Strauss Jr.: Gypsy Baron: Waltz (Fellegi).

WNYC—Stockhausen: Sirius.

4:00/WNCN—Hovhaness: Fantasy for Orch, Op. 220 "Fra Angelico" (Torkanowsky).

5:00/WNCN—Lalo: Cello Cto in d (Gendron/Benzi).

5:06/WQXR-AM/FM—Liszt: Hungarian Rhapsody #10.

6:00/WNCN—Beethoven: Fantasia in g, Op. 77 (Schnabel).

6:30/WNYC—Hummel: Piano Sonata in f-sharp, Op. 81 (Binns).

7:00/WNCN—Liszt: Mephisto Waltz (Petri).

8:00/WNCN—Vivaldi: Bassoon Cto in B-Flat (Herman/Pesek).

WNYC—Vivaldi: The 4 Seasons: Cto #1 in E "Spring" (Standage, Pinnock). **Britten:** Spring Sym, Op. 44 (Britten).

8:06/WQXR-AM/FM—Haydn: Sym #98 in B-Flat.

11:00/WNCN—Mozart: Violin & Piano Sonata in C (Goldberg, Lupu).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed-Fri/Another Life
Mon/Carrascolendas
Tue/I Dream of Jeannie
H Wed/**Movie:** Olly Olly Oxen Free
Fri/In Shape With Von Drake
S Fri/**Movie:** Why Would I Lie?

6:25
4 Health Field
7 Listen and Learn

6:30
2 Captain Kangaroo
5 Popeye
11 Hot Fudge
13 Wed-Fri,Tue/Captioned News
Mon/Inside Albany
H Thu/**Movie:** Smuggler's Cove
Mon/Women's Gymnastics: 1982 Caesars Palace Invitational
Tue/**Movie:** Olly Olly Oxen Free
S Wed/Thunderbirds In Outer Space
Thu/**Movie:** Up River

6:45
21 A.M. Weather

7:00
2 Morning
4 Today
5 Great Space Coaster
7 Good Morning America
9 Jimmy Swaggart
11 Josie and the Pussycats
13 Nightly Business Report
21 Lilias, Yoga and You
H Fri/**Movie:** When Hell Was In Session
S Tue/Meeting Halfway

7:30
5 Woody & Bugs
9 Jim Bakker
11 MGM Cartoons
13 MacNeil/Lehrer Report
21 Wed-Fri, Tue/L.I. Newsview
Mon/NASA at Work
H Wed/**Movie:** Lost Horizon
Mon/**Movie:** The Rollicking Adventures of Eliza Fraser
S Mon/**Movie:** Starvengers
Tue/Scrambled Feet

8:00
11 Tom and Jerry
13 Wed-Fri/N.J. Nightly News
Mon/Inside Albany
21 Sesame Street
H Thu/**Movie:** Simon
Tue/**Movie:** I Sent A Letter to My Love
S Wed/Eubie
Thu/**Movie:** Why Would I Lie?
Fri/**Movie:** Island of Nevawuz

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Magilla Gorilla
13 Over Easy

9:00
2 World of People
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Flipper
13 Sesame Street
21 Instructional School Service through 3 p.m.
H Fri/Sports Illustrated: *The First 25 Years*
S Fri/Winters/Feldon

9:30
2 Jokers Wild
5 My Three Sons
7 Good Morning New York
11 Gentle Ben
H Wed/Money Matters
S Wed,Fri,Mon/Aerobicize

10:00
2 One Day at a Time
4 Regis Philbin
5 Waltons
9 Romper Room
11 Civic Programming
13 Instructional programming thru 4 p.m.
H Wed/**Movie:** A Nightingale Sang in Berkeley Square
Thu/**Movie:** The Secret of Seagull Island
Fri/**Movie:** The Rollicking Adventures of Eliza Fraser
Mon/**Movie:** Wholly Moses!
Tue/**Movie:** Chapter Two
S Wed/**Movie:** A Global Affair
Thu/**Movie:** Home From the Hill
Fri,Tue/**Movie:** Great Diamond Robbery
Mon/**Movie:** Never So Few

10:30
2 Alice
4 Blockbusters
W Wed/**Movie:** Viva Las Vegas
Thu,Tue/**Movie:** Little Dragons
Fri/**Movie:** Three Warriors
Mon/**Movie:** Any Which Way You Can

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 John Davidson
11 Mike Douglas

11:30
4 Battlestars
S Wed/Showtime's Hollywood
Fri/Short Picks
Tue/Winters/Feldon

12 **NOON**
2 Tattletales
4 Password Plus
5 Midday
7 Family Feud
9 News
11 Wed/Inn Midday Edition
11 Thu,Fri,Mon,Tue/Candid Camera
H Wed/**Movie:** Tribute
Thu/Video Jukebox
Mon/**Movie:** The Secret of Seagull Island
S Wed/**Movie:** Big Red One
Fri/**Movie:** Bustin' Loose
Tue/**Movie:** Eyewitness

12:30
2 Young and the Restless
4 Doctors
7 Ryan's Hope
11 Wed/St. Patrick's Day Parade
11 Thu,Fri,Mon,Tue/Inn Midday Edition
H Thu/**Movie:** Oh, God!
Fri/International Figure Skating from Peking
Tue/**Movie:** When Hell Was in Session
S Thu/**Movie:** Hopscotch
Mon/Barry Manilow

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 Tic Tac Dough
11 Thu,Fri,Mon,Tue/700 Club

1:30
5 Love American Style
9 Pitfall

2:00
4 Another World
5 Ghost and Mrs. Muir
7 One Life to Live
9 Bullseye
11 Thu,Fri,Mon,Tue/Odd Couple
H Wed/Time Was... the '40s
Fri/**Movie:** The Black Pearl
Mon/Real Detectives... The Speck Case
S Wed,Fri/Aerobicize
Tue/Scrambled Feet

2:15
S Mon/Aerobicize

2:30
2 Search for Tomorrow
5 Bewitched
9 Match Game
11 Thu,Fri,Mon,Tue/Magic Garden
H Thu/**Movie:** I Sent a Letter to My Love
Tue/Flashback: The Great Plague
S Wed/**Movie:** A Celebration
Thu/Barry Manilow
Fri/Scrambled Feet
Mon/**Movie:** A Global Affair

3:00
2 Guiding Light
4 Texas
5 Get Smart
7 General Hospital
9 Bonanza
11 Thu,Fri,Mon,Tue/Krofft Superstars
21 Lilias, Yoga and You
H Wed/**Movie:** The Cat and the Canary
Mon/**Movie:** The Electric Horseman

3:30
5 Brady Bunch
11 Thu,Fri,Mon,Tue/Tom and Jerry
21 Villa Alegre

4:00
2 Barnaby Jones
4 Bob Newhart
5 Gilligan's Island
7 Edge of Night
9 Wed/**Movie:** Mission Monte Carlo (1981). Roger Moore, Tony Curtis. Playboys on an adventure.
Thu/**Movie:** The Saint and the Brave Goose (1981). Ian Ogilvy, Gayle Hunnicutt. Treasure hunt.
Fri/**Movie:** Man Friday (1975). Peter O'Toole, Richard Roundtree.
Mon/**Movie:** *Creature From the Black Lake* (1975). Jack Elam, Dub Taylor. Anthropology students look for trouble and find it.
Tue/**Movie:** Mighty Joe Young (1949). Terry Moore, Ben Johnson. Bad rehash of the King Kong story.
11 Thu,Fri,Mon,Tue/Scooby Doo
13 Sesame Street
21 Wed, Thu, Mon, Tue/Over Easy
Fri/Women's Digest
H Fri/Time Was... the '40s
S Wed/Meeting Halfway
Mon/Showtime's Hollywood
Tue/**Movie:** World's Greatest Athlete

4:30
4 Mary Tyler Moore
5 What's Happening
7 People's Court
11 Good Times
21 Electric Company
H Wed/Simon and Garfunkle: The Concert in the Park
Thu/**Movie:** Smuggler's Cove
S Wed/**Movie:** Thunderbirds in Outer Space
Thu/**Movie:** Up River
Mon/**Movie:** Starvengers

5:00
2 4 7 News
5 Bionic Woman
11 Little House on the Prairie
21 Sesame Street
31 Wed/Profiles in American Art
Thu/All Things Considered
Fri/Life on Earth
Mon/Pavarotti at Juilliard
Tue/The New Americans
H Fri/In Shape With Von Drake
Mon/Women's Gymnastics: 1982 Caesars Palace Invitational

5:15
13 Mister Rogers' Neighborhood

5:30
11 Little House on the Prairie
31 Wed/Tom Cottle
Mon/Were You There
Tue/Checking It Out
H Tue/The Littlest Mermaid
S Fri/Winters/Feldon

Evening, Mar. 17-19 and 22-23

Wed., Mar. 17

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 3-2-1 Contact
31 Brooklyn College Presents
H **Movie:** Olly Olly Oxen Free
S Rock Show

6:30
11 Barney Miller
13 N.J. Nightly News
21 Motorweek
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 New Voice

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 L.I. Newsview
31 Up and Coming
H Women's Gymnastics: 1982 Caesars Palace Invitational

8:00
2 Herbie, the Love Bug
4 Real People
5 PM Magazine
7 Greatest American Hero
9 Billy Graham Special
11 **Movie:** Heaven Knows, Mr. Allison (1957). Deborah Kerr, Robert Mitchum. A nun and a marine outwit the Japanese in WW2.
13 Lights! Camera! "Annie!"
21 **Movie:** Irish Eyes Are Smiling (1944). June Haver, Anthony Quinn, Dick Haymes.
31 Non-Fiction Television
S Bizarre
W Rock, Rock, Rock

8:30
5 Carol Burnett
H **Movie:** Lost Horizon
S Eubie

9:00
2 WKRP in Cincinnati
4 Facts of Life

5 Merv Show
7 Fall Guy
9 Music World
31 Humanities Through the Arts
U **Movie:** Final Cut

9:05
13 Starring Katharine Hepburn

9:30
2 Baker's Dozen
4 Love, Sidney
9 **Hockey:** Islanders vs. Colorado Rockies
31 American Story
W **Movie:** Woodstock

10:00
2 Shannon
4 Quincy
5 11 News
7 Dynasty
21 **Movie:** Sweet Rosie O'Grady (1943). Betty Grable, Robert Young, Adolphe Menjou.
31 Japan: Living/ Changing Tradition
S **Movie:** Big Red One

10:30
11 News
31 Understanding Human Behavior
H Money Matters

11:00
2 4 7 News
5 M*A*S*H
11 Honeymooners
31 Humanities Through the Arts
H **Movie:** Tribute
U **Movie:** Final Cut

11:10
13 Dick Cavett

11:30
2 **Movie:** The Last Tycoon (1977). Robert DeNiro, Tony Curtis, Robert Mitchum.
4 Tonight
5 Starsky & Hutch
7 Nightline
11 Saturday Night
21 **Movie:** The Merry Monahans (1944). Donald O'Connor, Peggy Ryan, Jack Oakie.
31 American Story

11:45
13 I Remember Nelson

12 MIDNIGHT
7 Love Boat
9 **Movie:** Baby and the Battleship (1956). John Mills, Richard Attenborough. Enjoyable comedy at sea when sailors stow away a baby.
31 Japan: Living/ Changing Tradition
S What's Up America!

12:30
4 Late Night with David Letterman
5 Get Smart
11 Star Trek
31 Understanding Human Behavior

12:45
W **Movie:** Jimi Hendrix

1:00
5 Rat Patrol
S **Movie:** Humanoids from the Deep

1:05
H **Movie:** American Pop

1:10
7 **Movie:** To Commit a Murder (1970). Louis Jourdan, Senta Berger.

1:30
4 Here's Lucy
5 Love American Style
11 News

1:50
2 **Movie:** Murphy's War (1971). Peter O'Toole, Phillipe Noiret.

2:00
4 Mary Tyler Moore
5 **Movie:** The Court-Martial of Billy Mitchell (1955). Gary Cooper, Rod Steiger.
9 Joe Franklin
11 **Movie:** Long Ago Tomorrow (1971). Malcolm McDowell, Nanette Newman.

2:30
4 Millionaire
S **Movie:** The Exterminator

2:45
H Simon and Garfunkle: The Concert in the Park

3:00
7 News
9 **Movie:** Rogue Cop (1955). Robert Taylor, Janet Leigh. A cop goes underworld to avenge his brother's death. A tough movie that delivers.

3:19
2 Leave It to the Women

3:53
2 Leave It To The Women

4:00
11 Hazel

4:15
H **Movie:** Lost Horizon
S **Movie:** A Celebration

4:23
2 **Movie:** The Daughter of Joshua McCabe Return (1975). Dan Dailey, Christine Hart.

4:30
9 Let's Make a Deal
11 Abbott and Costello

5:00
11 Biography

5:30
9 Morning Stretch
11 Black Conversations
S What's Up America!

Thu., Mar. 18

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-0
11 Laverne & Shirley
13 Dick Cavett
21 3-2-1 Contact
31 N.Y.U. Broadcast Lab
H Those Fabulous Clowns
S Why Would I Lie!

6:30
11 Barney Miller
13 N.J. Nightly News
21 Sport Fishing
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Righteous Apples
H The Littlest Mermaid

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Where Were You?
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 Rainbow Black
H Real Detectives: The Speck Case

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Police Squad
9 **Movie:** It's Always Fair Weather (1955). Gene Kelly, Dan Daily. Pleasant and clever Comden-Green musical about WW2 vets who have a reunion.
11 **Movie:** The Family Way (1967). Hayley Mills, John Mills.
13 Pavarotti: King of the High C's
21 The Gentle Killers
31 Black Stream
S Barry Manilow
W **Movie:** Fists of Fury

8:30
5 Carol Burnett
7 Bosom Buddies
H **Movie:** Oh, God!

9:00
2 Knots Landing
4 Diff'rent Strokes
5 Merv Show
7 Barney Miller
21 Making M*A*S*H
31 It's Everybody's Business
U **Movie:** Screamers

9:05
13 **Movie:** Holiday (1938). Katharine Hepburn, Cary Grant.

9:30
4 Gimme a Break
7 Taxi
31 Contemporary Health Issues

9:45
W **Movie:** Melvin & Howard

10:00
2 Nurse
4 Hill Street Blues
5 11 News
7 20/20
9 Meet the Mayors
31 American Government Survey
S Bizarre

10:15
H The Best of On Location

10:30
9 Apple Polishers
11 News
31 It's Everybody's Business
S Laff-a-Thon

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
21 **Movie:** Weekend in Havana (1941). Alice Faye, Carmen Miranda, Cesar Romero.
31 Contemporary Health Issues
S **Movie:** Squeeze Play
U **Movie:** Screamers

11:05
13 Sneak Previews

11:30
2 **Basketball:** NCAA Championship
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Yonkers
11 Saturday Night
31 American Government Survey
W **Movie:** Sex With the Stars

11:40
13 Dick Cavett

11:45
H **Movie:** Thief

12 MIDNIGHT
7 Vegas
9 **Movie:** The Luck of the Irish (1947). Tyrone Power, Anne Baxter.

12:15
13 American Playhouse: The Great American Fourth of July and Other Disasters

12:30
4 Late Night with David Letterman
5 Get Smart
11 Star Trek
S **Movie:** Death Race 2000

1:00
5 Rat Patrol

1:10
7 **Movie:** Duel in the Jungle (1954). Dana Andrews, Jeanne Crain.

1:30
4 Here's Lucy
5 Love America Style
11 News

1:50
H **Movie:** Eyewitness

2:00
2 **TV Movie:** The Girl Who Came Gift Wrapped (1974). Karen Valentine, Richard Long.
4 Mary Tyler Moore
5 **Movie:** Pursued (1947). Robert Mitchum, Teresa Wright. Memorable performances highlight this revenge Western.
9 Joe Franklin
11 **Movie:** Fire Over England (1937). Laurence Olivier, Vivien Leigh.
S **Movie:** Hopscotch

2:30
4 Millionaire

3:00
9 **Movie:** Billie (1965). Patty Duke, Warren Berlinger. Dated story of a tomboy who wants to be an athlete.

3:10
7 News

3:29
2 Leave It To The Women

3:35
H **Movie:** Bustin' Loose

3:59
2 **Movie:** Punch and Jody (1974). Glenn Ford, Ruth Roman.

4:00
11 Hazel

4:15
S **Movie:** Squeeze Play

4:30
9 Let's Make a Deal
11 Abbott and Costello

5:00
11 Biography

5:10
H Real Detectives: The Speck Case

5:30
9 Morning Stretch
11 Open Mind

Fri., Mar. 19

6:00
2 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 3-2-1 Contact
31 Brooklyn Magazine
H Barry Manilow
S **Movie:** Asphalt Jungle

6:30
11 Barney Miller
13 N.J. Nightly News
21 Old Houseworks
31 City Comment

6:45
31 News from City Hall

7:00
2 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 From Jumpstreet
U **Movie:** American Pop

7:30
2 In Search of... The Tower of London Murders
4 Family Feud
5 All in the Family
7 That's Hollywood
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 A House Divided: Denmark Vesey's Rebellion

8:00
2 Dukes of Hazzard
4 NBC Magazine
5 PM Magazine
7 Benson
9 **Basketball:** National Invitation Tournament Quarter Finals
11 **Movie:** Hearts of the West (1975). Jeff Bridges, Andy Griffith.
13 Washington Week in Review
21 Broadway Plays Washington! Kennedy Center Tonight
H **Movie:** The Final Conflict
S **Movie:** The Final Conflict
W **Soccer:** Cleveland Force vs. Arrows

8:30
5 Carol Burnett
7 Open All Night
13 Wall $treet Week

9:00
2 Dallas
4 **Movie:** The Car (1977). James Brolin, Ronny Cox.
5 Merv Show
7 Best of the West
13 America's Sweetheart. A documentary profile of early movie actress Mary Pickford.
31 Matinee at the Bijou
U **Movie:** Cheaper to Keep Her

9:30
7 Making a Living

10:00
2 Falcon Crest
5 11 News
7 Strike Force
9 Newark and Reality
H **Movie:** The Electric Horseman
S Scrambled Feet

10:15
W **Movie:** Backroads

10:30
9 N.Y. Report
11 News
13 **Movie:** Our Hearts Were Young and Gay (1946). Diana Lynn, Gail Patrick.
31 To be announced

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
21 **Movie:** Broadway (1942). George Raft, Janet Blair.
U **Movie:** Super Power

11:30
2 **Basketball:** NCAA Championship Game
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Ironside
11 Saturday Night

11:45
S Bizarre

12 MIDNIGHT
7 Fridays
H **Movie:** The Stunt Man
W **Movie:** Squeeze Play

12:15
13 Dick Cavett
S **Movie:** Bustin' Loose

12:30
4 SCTV Network
5 America's Top Ten
9 **Movie:** Monterey Pop (1968). Janis Joplin, Jimi Hendrix. Great concert footage of the legendary Monterey Pop Festival.
11 Star Trek

12:45
13 **Movie:** The Black Pirate (1926). Douglas Fairbanks Sr., Billie Dove.

1:00
5 Sha Na Na
U **Movie:** Worlds Apart

1:30
5 Love American Style
7 **Movie:** Hot Millions (1968). Peter Ustinov, Maggie Smith.
11 News

1:45
W **Movie:** Eyewitness

1:50
S **Movie:** Carny

2:00
2 **TV Movie:** Sweet Hostage (1975). Linda Blair, Martin Sheen, Jeanne Cooper.
4 Mary Tyler Moore
5 **Movie:** Captain Horation Hornblower (1951). Gregory Peck, Virginia Mayo.
9 Joe Franklin
11 Solid Gold

2:15
H Barry Manilow
S **Movie:** One-Trick Pony

2:30
4 Millionaire

3:00
9 **Movie:** Murder

SOLUTIONS TO LAST WEEK'S PUZZLES

A	N	T	I	M	O	N	Y	■	S	P	A	R	E	D
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TELEVISION

Clinic (1966). William Berger, Francoise Prevost.
⓫ Twilight Zone

3:30
❼ News
⓫ I Dream of Jeannie

3:35
🅢 **Movie:** The Final Conflict

3:55
❷ Leave It to the Women

4:00
⓫ Hazel
🅢 **Movie:** The Big Red One

4:10
🅗 **Movie:** Hopscotch

4:25
❷ **Movie:** The Gun and the Pulpit (1974). Marjoe Gortner, Estelle Parsons.

4:30
❾ Let's Make a Deal
⓫ Abbott and Costello

5:00
⓫ Best of Groucho

5:30
❺ Underdog
❾ **Movie:** Where There's Life (1947). Bob Hope, William Bendix.
⓫ Biography
🅢 Bizarre

Mon., Mar. 22

6:00
❷ ❹ News
❺ Charlie's Angels
❾ Hawaii Five-O
⓫ Laverne & Shirley
⓭ Dick Cavett
㉑ 3-2-1 Contact
㉛ All About TV
🅗 **Movie:** Bedknobs and Broomsticks

6:30
⓫ Barney Miller
⓭ N.J. News
㉑ Woodwright's Shop
㉛ City Comment
🅢 Laff-a-Thon

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ You Asked for It
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Rebop
🅢 What's Up America!

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ When Havoc Struck
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer Report
㉑ L.I. Newsview
㉛ Previn and The Pittsburgh: Ella Fitzgerald

8:00
❷ It's Magic, Charlie Brown
❹ Little House on the Prairie
❺ PM Magazine
❼ That's Incredible
❾ Hollywood: A Trick of the Light
⓫ **Movie:** Run Silent, Run Deep (1958). Clark Gable, Burt Lancaster.
⓭ Great Performances: Brideshead Revisited
㉑ Cousteau Odyssey
🅗 **Movie:** Wholly Moses!
🅢 Two Top Bananas
🅦 Pointer Sisters

8:30
❷ Mr. Merlin
❺ Carol Burnett
㉛ Afro-American Perspectives

9:00
❷ M*A*S*H
❹ **Movie:** The Towering Inferno (1974). Steve McQueen, Paul Newman. Concl.
❺ Merv Show
❼ **Movie:** Tomorrow's Child (1982). Stephanie Zimbalist, Ed Flanders.
❾ **Basketball:** National Invitational Tournament Semi-Final Round
⓭ Bernstein/Beethoven
㉑ Life on Earth
㉛ Humanities Through the Arts
🅢 **Movie:** King of Kings
🅤 **Movie:** Cheaper to Keep Her
🅦 **Movie:** Eyewitness

9:30
❷ House Call
㉛ American Story

10:00
❷ Lou Grant
❺ ⓫ News
⓭ El Salvador: Another Vietnam?
㉑ Creativity with Bill Moyers
㉛ Japan: Living/Changing Tradition
🅗 **Movie:** The Cat and the Canary

10:30
⓫ News
㉑ Fast Forward II
㉛ Understanding Human Behavior

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Benny Hill
⓫ Honeymooners
⓭ Dick Cavett
㉑ L.I. Newsview
㉛ Humanities Through the Arts
🅤 **Movie:** Worlds Apart
🅦 **Movie:** Any Which Way You Can

11:30
❷ Quincy
❹ Best of Carson
❺ Starsky & Hutch
❼ Nightline
❾ Ironside
⓫ Saturday Night
⓭ Kup's Show
㉑ Captioned News
㉛ American Story
🅗 **Movie:** Hopscotch

11:45
🅢 Barry Manilow

12 MIDNIGHT
❼ **Movie:** Where the Ladies Go (1980). Earl Holliman, Karen Black,
㉑ PBS Latenight
㉛ **Movie:** The Gang's All Here (1943). Alice Faye, Phil Baker, Carmen Miranda.

12:30
❷ Columbo
❹ Late Night with David Letterman
❺ Get Smart
❾ **Movie:** Baron of Arizona (1951). Vincent Price, Ellen Drew.
⓫ Star Trek

1:00
❺ Rat Patrol
❾ Outer Limits

1:20
🅗 **Movie:** The Rollicking Adventures of Eliza Fraser

1:30
❹ Here's Lucy
❺ Love American Style
⓫ News
🅢 **Movie:** Hopscotch

2:00
❹ Mary Tyler Moore
❺ Best of Midday
❾ Joe Franklin
⓫ **Movie:** The Garden of the Finzi-Continis (1971). Helmut Berger, Dominique Sanda.

2:15
❼ **Movie:** The Quiller Memorandum (1967). George Segal, Alec Guinness.

2:18
❷ **TV Movie:** The Lawyer (1970). Barry Newman, Diana Muldaur.

2:30
❹ Millionaire
⓫ News

2:45
❺ Off the Set

3:00
❾ **Movie:** A Bell for Adano (1945). John Hodiak, Gene Tierney.

3:30
🅗 The Best of On Location
🅢 **Movie:** King of Kings

4:00
⓫ Hazel

4:15
❼ News

4:30
❾ Let's Make a Deal
⓫ Abbott and Costello

4:41
❷ Leave It to the Women

5:00
⓫ Biography
🅗 **Movie:** The Cat and the Canary

5:30
⓫ Focus: N.J.

Tue., Mar. 23

6:00
❷ ❹ News
❺ Charlie's Angels
❾ Hawaii Five-O
⓫ Laverne and Shirley
⓭ Dick Cavett
㉑ 3-2-1 Contact
㉛ Women: NY Edition
🅗 **Movie:** Olly Olly Oxen Free

6:30
⓫ Barney Miller
⓭ N.J. News
㉑ Victory Garden
㉛ City Comment
🅢 **Movie:** A Celebration

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ You Asked For It
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Watch Your Mouth

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Omni: The New Frontier
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer Report
㉑ L.I. Newsview
㉛ Black Star of the Silver Screen
🅗 Money Matters

8:00
❷ Q.E.D.
❹ Bret Maverick
❺ PM Magazine
❼ Happy Days
❾ **Movie:** Adam's Rib (1949). Spencer Tracy, Katharine Hepburn.
⓫ **Baseball:** Phillies vs. Yankees
⓭ Life on Earth
㉑ Pete! A visit in New Orleans with jazz clarinetist Pete Fountain.
㉛ Camera Three: Alberta Hunter
🅗 International Figure Skating from Peking
🅢 **Movie:** Eyewitness
🅦 **Movie:** Bustin' Loose

8:30
❺ Carol Burnett
❼ Joanie Loves Chachi
㉛ Tony Brown's Journal

9:00
❷ **Special:** Oliver Twist. A new adaptation of the Dickens classic, starring George C. Scott.
❹ Flamingo Road
❺ Merv Show
❼ Three's Company
⓭ American Playhouse: Pilgrim, Farewell
㉑ Masterpiece Theatre: I Remember Nelson
㉛ It's Everybody's Business
🅤 Fantastic Animal Festival

9:30
❼ Too Close for Comfort
㉛ Contemporary Health Issues
🅗 **Movie:** Chapter Two

9:45
🅦 **Movie:** The Lovers

10:00
❹ Barbara Mandrell
❺ ⓫ News
❼ Hart to Hart
❾ Apple Polishers
㉛ American Government Survey
🅢 **Movie:** The Exterminator

10:30
❾ Music World
⓫ News
㉛ It's Everybody's Business

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Benny Hill
⓫ Honeymooners
⓭ Dick Cavett
㉑ L.I. Newsview
㉛ Contemporary Health Issues
🅤 **Movie:** Screamers

11:30
❷ Alice
❹ Tonight
❺ Starsky & Hutch
❼ Nightline
❾ Maude
⓫ Saturday Night
⓭ **Movie:** Holiday (see

Thu., 9:05 p.m.)
㉑ Captioned News
㉛ American Government Survey
Ⓦ **Movie:** Adventures of a Taxi Driver

11:40
Ⓗ **Movie:** American Pop

12 MIDNIGHT
② McCloud
⑦ Fantasy Island
⑨ Racing from Yonkers
㉑ PBS Latenight

12:30
④ Late Night with David Letterman
⑤ Get Smart
⑨ **Movie:** Captain's Paradise (1953). Alec Guinness,
⑪ Star Trek

1:00
⑤ Rat Patrol

1:10
⑦ **Movie:** Black Widow (1954). Ginger Rogers, Van Heflin.

1:20
Ⓗ **Movie:** Bustin' Loose

1:30
④ Here's Lucy
⑤ Love American Style
⑪ News
Ⓢ **Movie:** Where the Buffalo Roam

2:00
④ Mary Tyler Moore
⑤ **Movie:** The Winning Team (1952). Doris Day, Ronald Reagan.
⑨ Joe Franklin
⑪ **Movie:** Stage Struck (1957). Henry Fonda, Susan Strasberg.

2:06
② **Movie:** A New Leaf (1971). Walter Matthau, Elaine May.

2:30
④ Millionaire

2:55
Ⓗ **Movie:** Thief

3:00
⑨ **Movie:** Carry on Jack (1966). Juliet Mills, Kenneth Williams.

3:05
⑦ News

3:10
Ⓢ Winters/Feldon

3:40
Ⓢ **Movie:** The Exterminator

4:00
⑪ Hazel

4:08
② Leave It to the Women

4:30
⑨ Let's Make a Deal
⑪ Abbott and Costello

5:00
⑪ Best of Groucho
Ⓗ Flashback: The Great Plague

5:30
⑪ Biography
Ⓢ **Movie:** A Celebration

Weekend, Mar. 20–21

Sat., Mar. 20

6:00
⑤ Patterns for Living
⑪ Barbapapa
Ⓗ Video Jukebox
Ⓢ Short Picks

6:30
② Sunrise Semester
④ Agriculture, U.S.A.
⑤ Journey to the Center of the Earth
⑦ News
⑪ Tom and Jerry
Ⓗ **Movie:** Any Which Way You Can
Ⓢ **Movie:** The Man Who Loved Bears

7:00
② Patchwork Family
④ A Better Way
⑤ Insight
⑦ Davey and Goliath
⑨ News
⑪ Josie and the Pussycats
⑬ Sesame Street

7:30
④ Rainbow Patch
⑤ Car Care Central
⑦ Wildlife Adventure
⑨ Make Peace With Nature
⑪ MGM Cartoons
Ⓢ **Movie:** Bronco Billy

8:00
② Popeye and Olive
④ Flintstones
⑤ **Movie:** Block Busters (1944). Hoodlum hijinks with the Bowery Boys.
⑦ Superfriends
⑨ Christopher Closeup
⑪ Tom and Jerry
㉛ Carrascolendas

8:30
② Tarzan/Lone Ranger
④ Smurfs
⑦ Thundarr/Goldie Gold
⑨ Newark and Reality
⑪ Magilla Gorilla
㉛ Villa Alegre
Ⓗ **Movie:** The Cat and the Canary

9:00
⑤ **Special:** Huckleberry Finn. Starring Kurt Ida, Forrest Tucker.
⑨ Apple Polishers
⑪ Big Blue Marble
㉑ America: The Second Century
㉛ Oye Willie

9:15
⑬ Mister Rogers' Neighborhood

9:30
② Bugs Bunny/Road Runner
④ Kid Super Power
⑦ Laverne & Shirley
⑨ Music World
⑪ Herald of Truth
㉛ Mundo Real

10:00
⑦ Richie Rich
⑨ Dr. Who
⑪ Old Time Gospel Hour
⑬ Nova
㉑ It's Everybody's Business
㉛ Sonrisas
Ⓗ **Movie:** Dirty Tricks
Ⓢ **Movie:** A Global Affair

10:30
④ Spider-Man
㉛ Que Pasa U.S.A.?

11:00
④ Space Stars
⑤ Soul Train
⑦ Fonz
⑨ **Movie:** The Sheepman (1958). Glenn Ford, Shirley MacLaine.
⑪ Hee Haw
⑬ ㉑ ㉛ Humanities Through the Arts

11:30
② Blackstar
⑦ Heathcliff & Marmaduke
Ⓗ **Movie:** Somewhere in Time
Ⓢ Fractured Flickers

12 NOON
② Trollkins
④ Daffy-Speedy
⑤ America's Top Ten
⑦ Weekend Specials
⑪ **Tennis:** World Championship
⑬ Open Mind
㉑ Motor Week
㉛ American Story
Ⓢ **Movie:** Bronco Billy

12:30
② **Basketball: NCAA** Championship
④ Bullwinkle
⑤ Portrait of a Legend
⑦ American Bandstand
⑬ Presente
㉑ Woodwright's Shop

1:00
④ Black Magic
⑤ Sha Na Na
⑨ Music World
⑪ Robin Hood
⑬ Checking It Out
㉑ **Basketball**
㉛ Japan: Living/Changing Tradition
Ⓦ **Movie:** Last Outlaw

1:30
⑤ Brady Bunch
⑦ News Conference
⑨ **Basketball:** Mets vs. L. A. Dodgers
⑪ World of Survival
⑬ Lights! Camera! "Annie!"
Ⓗ **Movie:** Wholly Moses!

2:00
⑤ Big Valley
⑦ Sports Afield
⑪ **Movie:** Blondie Hits the Jackpot (1950). Penny Singleton, Arthur Lake.
㉛ Understanding Human Behavior
Ⓢ **Movie:** Four Horsemen of the Apocalypse

2:30
⑦ Sugar Ray Leonard's Golden Gloves

3:00
④ NBC Sports: Ringside
⑤ **Movie:** Executioners of Death (1979). Kung Fu action.
㉑ Sports America
㉛ It's Everybody's Business

3:30
⑦ Professional Bowlers Tour
⑪ Rhoda
⑬ Cagney: That Incredible Yankee Doodle Dandy
Ⓗ Video Jukebox

4:00
⑨ Persuaders
⑪ Sanford and Son
⑬ American Playhouse: The Great American Fourth of July and Other Disasters
㉑ Magic of Oil Painting
㉛ Contemporary Health Issues
Ⓗ **Movie:** Tribute

4:30
⑪ Good Times
㉑ Antiques XI
Ⓢ The Man Who Loved Bears

5:00
② **Golf:** Tournament Players Championship
⑤ Mission Impossible
⑦ Wide World of Sports
⑨ Outer Limits
⑪ White Shadow
⑬ Together With Leo Buscaglia
㉑ This Old House
㉛ American Government Survey

5:30
④ Baseball Bunch
㉑ Quilting
Ⓢ **Movie:** World's Greatest Athlete

6:00
② Channel 2 the People
④ News
⑤ Starsky & Hutch
⑨ Racing from Aqueduct
⑪ Star Trek
㉑ Sneak Previews
㉛ European Television
Ⓗ **Movie:** Any Which Way You Can

6:05
⑬ Starring Katharine Hepburn

6:30
② ④ ⑦ News
⑨ Wild Kingdom
㉑ Why In the World
㉛ Lawmakers
Ⓦ The Little Mermaid

7:00
② News
④ Prime of Your Life
⑤ 6 Million $ Man
⑦ **Special:** Sweet Sixteen and Pregnant
⑨ Chronicle
⑪ Dance Fever
㉑ National Geographic
㉛ Righteous Apples
Ⓦ **Movie:** All Night Long

7:30
② 2 on the Town
④ Look at Us
⑨ Agronsky and Co.
⑪ Solid Gold
㉛ Up and Coming

8:00
② **Movie:** The Moon-Spinners (1964). Hayley Mills, Eli Wallach, Peter McEnery, Pola Negri. Part II.
④ One of the Boys
⑤ **Movie:** Black Fury (1935). Paul Muni, William Gargan.
⑦ King's Crossing
⑨ **Hockey:** Rangers vs. Washington Capitols
⑬ Alltime American Songbook
㉑ Pavarotti: King of the High C's
㉛ Black, Blues, Black
Ⓗ **Movie:** Dirty Tricks
Ⓢ **Movie:** Eyewitness

8:30
④ Chicago Story
⑪ Tales of the Unexpected

9:00
⑦ Love Boat

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TELEVISION

⓫ Rockford Files
㉑ The Most Happy Fella
㉛ Brooklyn Magazine
Ⓤ **Movie:** Allegro Non Troppo
Ⓦ Barry Manilow

9:30
❷ CBS News Special: Central America in Revolt
㉛ N.Y.U. Broadcast Lab
Ⓗ **Movie:** Tribute

10:00
❹ McClain's Law
❺ ⓫ News
❼ Fantasy Island
㉛ Great Performances: Brideshead Revisited
Ⓢ **Movie:** Killing Kind

10:30
❺ Black News
❾ Nine on N.J.
⓫ Focus: New Jersey

11:00
❷ ❹ ❼ News
❺ **Movie:** The Searchers (1956). John Wayne, Jeffrey Hunter.
❾ Paul Hogan
⓫ Flip Wilson
Ⓤ **Movie:** Snow Sex
Ⓦ **Movie:** Fear No Evil

11:15
❼ News
⓭ **Movie:** The Americanization of Emily (1964). James Garner, Julie Andrews.

11:30
❹ Saturday Night Live
❾ Harness Racing from Yonkers.
Ⓗ **Movie:** Bustin' Loose

11:35
Ⓢ Bizarre

11:45
❷ Sportspeople
❼ **Movie:** Born Innocent (1974). Linda Blair, Joanna Miles.

12 MIDNIGHT
❷ **Movie:** The Front Page (1974). Jack Lemmon, Walter Matthau, Susan Sarandon.
❾ Championship Wrestling
⓫ Streets of San Francisco
㉑ **Movie:** First Love (1939). Deanna Durbin, Robert Stack.

12:05
Ⓢ **Movie:** Dressed to Kill

12:45
Ⓦ Hammer House

1:00
❹ Kenny Everett Video
❾ **Movie:** Children Shouldn't Play With Dead Things (1969).
⓫ Twilight Zone
Ⓤ **Movie:** Fantastic Planet

1:05
Ⓗ **Movie:** American Pop

1:30
❹ Rock Concert
⓫ News
⓭ **Movie:** Topper (1937). Cary Grant, Constance Bennett.

1:45
❼ **Movie:** Cry Rape! (1973). Andrea Marcovicci, Peter Coffield.
❺ **Movie:** The Macomber Affair (1947). Gregory Peck, Joan Bennett.
Ⓦ **Movie:** Bilitis

1:50
Ⓢ **Movie:** The Outsider

2:00
⓫ **Movie:** Copper Canyon (1950). Ray Milland, Hedy Lamarr.

2:15
❷ **Movie:** Phase IV (1974). Nigel Davenport, Lynne Frederick.

2:45
Ⓗ **Movie:** Dressed to Kill

3:00
❹ Mary Tyler Moore
❾ **Movie:** Bittersweet Love (1977). Lana Turner, Robert Lansing.

3:01
❷ **Movie:** Only with Married Men (1974). David Birney, Michele Lee, John Astin.

3:30
⓫ Best of Groucho
⓭ **Movie:** It's a Wonderful Life (1946). James Stewart, Donna Reed, Lionel Barrymore.

3:45
❼ News

3:55
❷ **Movie:** Drive Hard, Drive Fast (1972). Brian Keith, Joan Collins.

4:00
⓫ Hazel
Ⓢ Bizarre

4:05
❼ News

4:30
⓫ Abbott and Costello
Ⓢ **Movie:** Eyewitness

4:35
Ⓗ **Movie:** Any Which Way You Can

5:00
⓫ Best of Groucho

5:30
⓫ Biography

5:55
⓭ Buscaglia: Warmly Leo

Sun., Mar. 21

6:00
❾ Straight Talk
⓫ I Dream of Jeannie

6:30
❹ Arts of Asia
❺ Time for Timothy
❼ News
⓫ Christopher Closeup
Ⓢ Eubie

6:45
⓫ Davey and Goliath
Ⓗ **Movie:** Chapter Two

7:00
❷ Mighty Mouse/Heckle & Jeckle
❹ Rebop
❺ Kenneth Copeland
❼ Faith for Today
❾ Church Growth International
⓫ Robert H. Schuller
⓭ Sesame Street

7:30
❷ Drak Pack
❹ Carrascolendas
❼ This Is the Life
❾ Viewpoint on Nutrition

8:00
❷ Marlo and the Magic Movie Machine
❹ Villa Alegre
❺ Jimmy Swaggart
❼ Christopher Closeup
❾ Nine on N.J.
⓫ Frederick K. Price
Ⓢ **Movie:** Pinchcliffe Grand Prix

8:30
❷ Way to Go
❹ Here's Lucy
❼ Insight
❾ Day of Discovery

8:45
❹ Your Sunday Best

9:00
❷ Sunday Morning
❺ Wonderama
❼ Today's Black Woman
❾ Oral Roberts
⓫ Old-Time Gospel Hour
㉑ America: The Second Century
㉛ American Government Survey
Ⓗ **Movie:** Oh, God!

9:15
⓭ Mister Roger's Neighborhood

9:30
❹ That Teen Show
❼ Page Seven
❾ Point of View

9:50
⓭ Sesame Street

10:00
❹ Positively Black
❺ Woody and Friends
❼ We're Movin
❾ Mass
⓫ Dr. Snuggles
㉑ It's Everybody's Business
㉛ Contemporary Health Issues
Ⓢ **Movie:** Big Red One

10:30
❷ Louis Rukeyser's Business Journal
❹ Visiones
❼ Kids Are People, Too
❾ That's the Spirit
⓫ Tom and Jerry

11:00
❷ For Our Times
❹ First Estate
❺ **Movie:** Tarzan's Three Challenges (1963). Jock Mahoney.
❾ Davey and Goliath
⓫ F Troop
⓭ Top of the World
㉑ Humanities Through the Arts
㉛ It's Everybody's Business
Ⓗ **Movie:** The Black Pearl

11:30
❷ Face the Nation
❹ Today in N.Y.
❼ This Week With David Brinkley
❾ Rex Humbard
⓫ **Movie:** It Ain't Hay (1943). Bud Abbott, Lou Costello. Good A & C.
⓭ Great Decisions '82

12 NOON
❷ **Basketball:** NCAA Championship
❹ News 4orum
❾ Robert Schuller
⓭ Soccer Made in Germany
㉑ Victory Garden
㉛ Understanding Human Behavior
Ⓢ **Movie:** Any Which Way You Can

12:30
❹ Meet the Press
❼ Directions
㉑ Old Houseworks

1:00
❹ NBC Sports: Ringside
❼ Like It Is with Gil Noble
❺ **Movie:** Visit to a Small Planet (1960). Jerry Lewis, Joan Blackman.
❾ Music World
⓫ **Movie:** The War Lover (1962). Steve McQueen, Robert Wagner.
⓭ Bernstein/Beethoven
㉑ **Basketball**
㉛ Japan: Living/Changing Tradition
Ⓗ **Movie:** I Sent a Letter to My Love

2:00
❼ Sportsbeat
⓭ Great Performances: Brideshead Revisited
㉛ American Story
Ⓢ **Movie:** Asphalt Jungle
Ⓦ **Movie:** Three Warriors

2:15
❼ Superstars

2:30
⓫ **Movie:** Pride of the Yankees (1942). Gary Cooper, Teresa Wright.

2:45
❺ **Movie:** Stairway to Heaven (1947). David Niven, Kim Hunter.

3:00
❹ **Special:** John Denver Celebrity Ski Race
❾ **Movie:** Sitting Target (1972). Oliver Reed, Jill St. John.
⓭ ㉑ Starring Katharine Hepburn
㉛ Humanities Through the Arts

3:30
❼ U.S.A. vs. the World in Olympic Sports
㉛ Humanities through the Arts
Ⓗ **Movie:** A Nightingale Song in Berkeley Square

4:00
❹ NBC Sportsworld
⓭ Oye Willie
㉛ Washington Week in Review
Ⓢ Eubie
Ⓦ **Movie:** Breaker Morant

4:30
❼ Wide World of Sports
㉛ Wall $treet Week

5:00
❺ Starsky & Hutch
❾ Hardy Boys
⓫ **Movie:** Kona Coast (1968). Richard Boone, Vera Miles.
⓭ Alltime American Songbook
㉑ Broadway Plays Washington! Kennedy Center Tonight
㉛ Bernstein/Beethoven

5:30
❹ Mary Tyler Moore
Ⓗ **Movie:** Chapter Two
Ⓢ **Movie:** The Competition

6:00
❷ ❹ ❼ News
❺ **Movie:** Impasse (1969). Burt Reynolds, Anne Francis.
❾ Entertainment This Week
㉛ All About TV
Ⓦ **Movie:** Melvin &

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Howard

6:30
2 **4** **7** News
31 Brooklyn Magazine

7:00
2 60 Minutes
4 Father Murphy
7 Code Red
9 **Hockey:** Islanders vs. Washington Capitols
11 Tales of the Unexpected
31 Swingin' the Blues

7:30
11 **Special:** Miss World Beauty Pageant
31 Tony Brown's Journal

8:00
2 Archie Bunker's Place
4 CHiPs
5 **Special:** Heavy Competition: A Look at Female Athletes.
7 Today's FBI
13 Gala of Stars 1982
21 The Neuron Suite
31 Interface: James Cleveland and Edwin Hawkins
H Barefoot in the Park
S **Movie:** One on One
W **Movie:** Pray TV

8:30
2 One Day at a Time

9:00
2 Alice
4 **Movie:** The Towering Inferno (1974). Steve McQueen, Paul Newman, Part I.
5 Merv Show
7 I Love Liberty
11 Lawrence Welk
21 **Movie:** Sun Valley Serenade (1941). Sonja Henie, John Payne, Glenn Miller.
U **Movie:** Final Cut

9:30
2 Jeffersons
9 World Tomorrow
31 Let the Church Say Amen

10:00
2 Trapper John, M.D.
5 **11** News
9 Jimmy Swaggart
S **Movie:** Any Which Way You Can
W Hammer House

10:30
5 Black News
11 From the Editor's Desk
H **Movie:** The Final Conflict

10:45
21 **Movie:** That Night in Rio (1935). Alice Faye, Don Ameche.
31 You Should Be My Witness

11:00
2 **4** **7** News
5 Off the Set
9 Morecambe and Wise
11 Odd Couple
U **Movie:** Screamers
W **Movie:** The Visitor

11:15
2 News
13 Dance in America: Two Duets. With Natalia Makarova and Mikhail Baryshnikov.

11:20
7 News

11:30
5 David Susskind
9 An Evening at the Improv
11 Streets of San Francisco

11:45
2 Sports Update
4 **Movie:** Power (1980). Joe Don Baker, Karen Black. Part II.
7 Sports Special

12 MIDNIGHT
2 Barnaby Jones
7 Grand Prix Today: Brazil
S **Movie:** Big Red One

12:20
13 A Man Called Public Television
H **Movie:** The Postman Always Rings Twice

12:30
9 **Movie:** Suez (1938). Tyrone Power, Loretta Young.
11 Rookies

12:45
W **Movie:** Private Benjamin

1:00
2 News
7 **Movie:** To Find A Man (1972). Lloyd Bridges, Phyllis Newman.

1:05
S Rock Show

1:07
2 **Movie:** The Brotherhood (1968). Kirk Douglas, Alex Cord, Irene Papas.

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
11 It's Your Business
S **Movie:** The Competition

2:15
4 Visiones

2:20
H **Movie:** Eyewitness

2:30
9 Life of Riley
11 **Movie:** Circus of Horrors (1960). Anton Diffring, Jane Hylton. An evil plastic surgeon and nurse hide from a deformed patient in a circus. The right chemistry for horror.

2:40
7 **Movie:** The Last Angry Man (1974). Pat Hingle, Lynn Carlin.

2:45
4 First Estate

3:00
9 **Movie:** The Shrike (1955). Jose Ferrer, June Allyson.

3:02
2 **Movie:** I Love My Wife (1970). Elliott Gould, Angel Tompkins.

4:05
H **Movie:** Chapter Two

4:10
7 News
S **Movie:** One on One

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
9 Morning Stretch
11 Rangel Report

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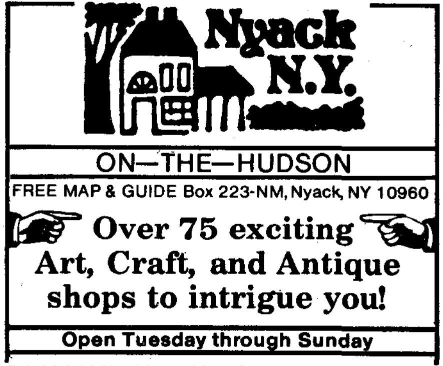

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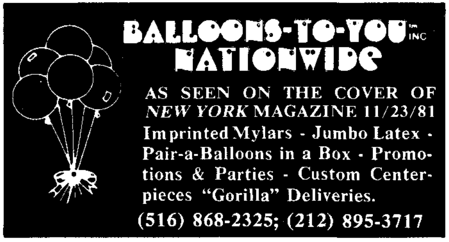
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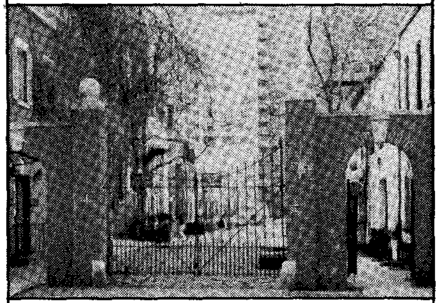

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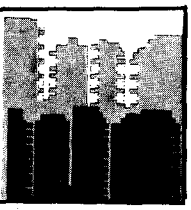

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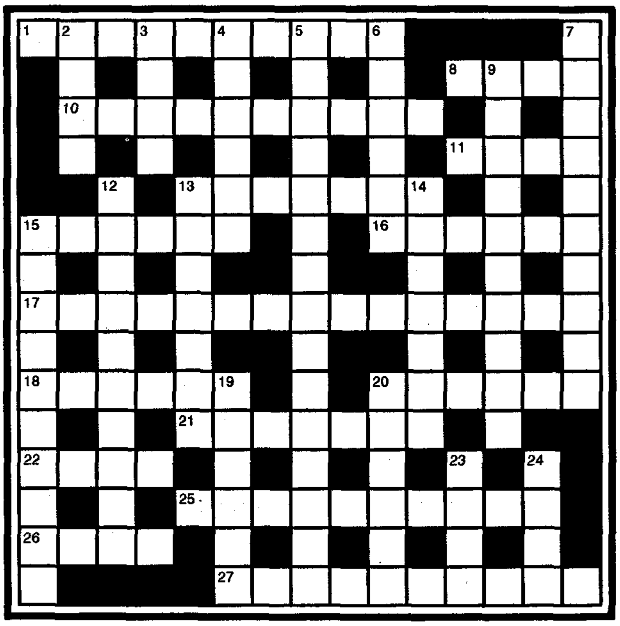
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Interchanges aprons manufactured in new sets. (10)
8 Specifically first-class return to the continent. (4)
10 Where a noted bank-breaker got to work. (5, 5)
11 The young showing a bit of leg. (4)
13 Edging for a dress that’s really dishy — and fishy? (7)
15 Burn to travel at high speed. (6)
16 Holy man found beyond the lake — nothing more, nothing less. (6)
17 Statistics mentioned in the Budget debate, metaphorically speaking? (7, 2, 6)
18 Almost the finest city of ancient Greece. (6)
20 Spoke at length about nothing connected with trade development. (6)
21 The occupants could be ex-workers by the sound of it. (7)
22 Irrational preference of bowlers? (4)
25 Roll in, dear, quite drunkenly! Nothing’s out of place! (3, 2, 5)
26 Takes up a particular position with misleading statements. (4)
27 Tiger lands awkwardly on this to be critically ill. (6, 4)



Down

2 Swindle causing destructive behaviour with age. (4)
3 Negative directions — not any of a particular class. (4)
4 Advocate makes contact under piano. (6)
5 Group member seems horsy but steadfast. (6, 9)
6 Rarely sold to me perhaps. (6)
7 Unlikely description of imports from Japan? (3-7)
9 Accounts of country folk, way back? (10)
12 Gather there’s great confusion during the farewell. (10)
13 Vivid colour of obstruction beneath bare rock formation. (7)
14 Prepares new recipe without a fruit. (7)
15 Restraining influence on the motorist. (6, 4)
19 Closed up and made a good impression? (6)
20 Is too confused by note, hence serving no useful purpose. (6)
23 Horrid old man has the makings of someone much admired. (4)
24 Weapons for a ship. (4)

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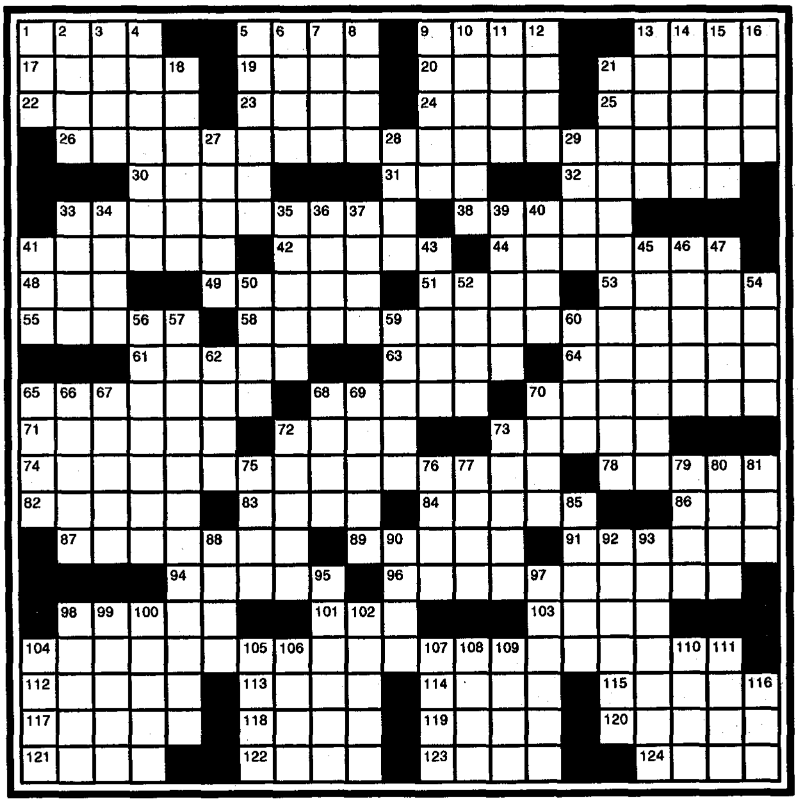
‘ERIN GO BRAGH’: CUE CROSSWORD / By Maura B. Jacobson

Across

1 —— above (better than)
5 Van Gogh’s brother
9 Greenland settlement
13 In a line
17 Scottish loughs
19 Jalopy
20 Golden or slide
21 Having wings
22 Galway Bay, e.g.
23 Irish language
24 At a distance
25 Rockies range
26 Dubliners
30 “The —— Love Belongs. . .”
31 Female ruff
32 Dilutes
33 Brogue
38 No-no
41 Least contaminated
42 Of a gray element
44 Mob disperser
48 Prefix for puncture
49 Stick out like —— thumb
51 Beam: Fr.
53 —— -percha
55 Book support
58 Limerick
61 Creator of Prufrock
63 Sportscaster Kyle
64 Connect mentally
65 Johnny-come-lately
68 Blarney
70 Revoked, as a legacy
71 Grow cuspids
72 “—— Time in the Old Town”
73 With regard to
74 Colleen
78 Emerson work
82 Misanthrope
83 —— majesty
84 Carthaginian
86 Pub quaff
87 Naris
89 Dustin’s role in “Midnight Cowboy”
91 Seventeenth-century English philosopher
94 Tyrolean refrain
96 Cork
98 “—— loaf is better. . .”
101 Scepter’s partner
103 Silk spinner
104 Leprechaun
112 Broadway backer
113 Summer drinks
114 Frosted
115 He played Jed Clampett
117 Prepare for another battle
118 Desiccated
119 Welles portrayal
120 Moratorium
121 “When Irish —— Are Smiling”
122 Soviet news agency
123 Black, to Blake
124 Schary

Down

1 Scheherazade’s Baba
2 Grammar word: abbr.
3 W. campus
4 “—— the Merrier”
5 “—— is up!”
6 Brian Boru, for one
7 Like the life of Riley
8 Oil combo
9 Wipe out
10 Nursery-rhyme seat
11 Jai- ——
12 Frau’s mate
13 Cover story
14 Was a chatterbox
15 Four Holy Roman emperors
16 Lacking muscle
18 Transcribers, for short
21 Gael
27 Actress Berger
28 “Able was I —— saw Elba”
29 Walkway for Plato
33 “—— is life!”
34 Bona fide
35 Skedaddle
36 Roll-call reply
37 City of 65-down
39 One at ——
40 Often corned in Kerry
41 —— de deux
43 Sing “Too-Ra-Loo-Ra-Loo-Ral”
45 Craws
46 First-stringers
47 Irish Free ——
50 Dry-cleaning problem
52 Comedian Johnson
54 Not worth —— cent
56 Belles ——
57 Man of Aran
59 Spume
60 Wingate of W.W. II
62 Abbrs. in Killarney
65 Idaho’s neighbor
66 Hickory’s kin
67 Donnybrook
68 “—— my Annie. . .”
69 Pisa sight
70 Against
72 An Astaire
73 Like —— (probably)
75 Skidded
76 —— -date
77 Sign of corrosion
79 Actor from India
80 Shake ——
81 Affirmative word
85 Darling, in Dieppe
88 Dappled horse
90 Syrian father
92 Voiced a view
93 Ran off at the mouth
95 Hermits
97 Heavy
98 Apiary product
99 Water plants
100 Lascivious looks
102 End of a Hemingway title
104 Like a four-leaf shamrock
105 Eschew food
106 Concept
107 Victory goddess
108 Picket’s foe
109 City near Tahoe
110 Christiania today
111 Have on, as the green
116 Comical Louis



Solutions to last week’s puzzles appear on page 96.

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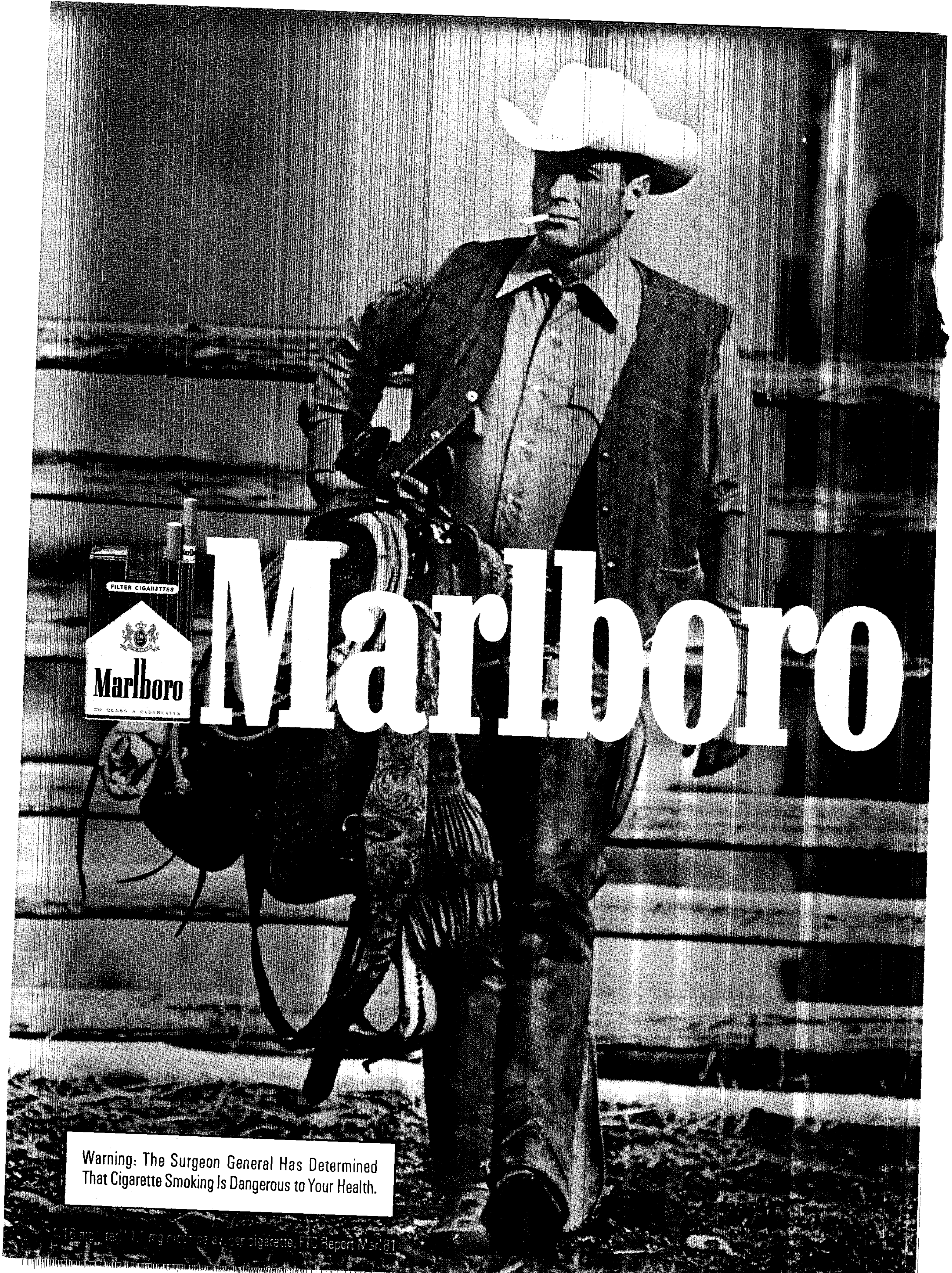
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